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I FOUND A LOVE

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19182 Ten Little Antelopes (Unison) 18

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LIFT UP YOUR HEADS

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The Etude Piano Solo Composition Prize Contest

In the last issue of The Etude the winners of the Prizes for the Class One, or Concert Type, Piano Solo Composition were announced. It also was stated that the winner of the Piano Solo Composition Class Two, or Entertaining Type of Piano Solo Composition would be named in the following issue.

We have waited until the very last minute before the closing date of the forms for this issue, hoping that the judges would have the winning compositions chosen; but as yet the judging has not been completed. In fairness to all contestants the judging can not be rushed, but we feel sure that when our readers are noting this announcement that checks will be in the hands of the winners and all non-winning manuscripts will have been returned. The winners, of course, will be named in the next issue of The Etude to inform our readers and to give the winners the national recognition possible through these columns.

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- Ishtar (2 Keys) . . . 40
- Song of Steel (Low) . . . 40
- My Open Fire (Low) . . . 40
- How Many Times Do I Love Thee? (2 Keys) . . . 40
- When Dreams Were Set to Music (High) . . . 40
- Robin, Robin, Sing Me a Song (2 Keys) . . . 40
- Let All My Life Be Music (2 Keys) . . . 40
- Birds (High) . . . 40
- Sacred Solos: . . . 40
- I Do Not Ask, O Lord (2 Keys) . . . 40
- How Many Times Do I Love Thee? (2 Keys) . . . 40
- Alla Vite (2 Keys) . . . 40
- I Looked for God and I Found Him (2 Keys) . . . 40
- O Little Town of Bethlehem (2 Keys) . . . 40
- (Violin obbligato)

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club choruses in this beautiful setting of the
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Désiré
De Fauw

DÉSIRÉ DE FAUW,
eminent Belgian con-
ductor and founder of the
Concerts De Fauw
of Brussels, made his
American debut on
December 9th, when
he led the NBC Sym-
phony Orchestra in a
program including Le
Chasseur Maudit by
César Franck; Ma Mère l'Oye by
Ravel; Nocturnes, Nauges and Fées by Debussy;
and L'Apprenti-Sorcier by Dukas; in
which he "revealed all the wit, beauty,
sensitivity and even greatness" that have
been associated with these works.

14,393 PIANOS were shipped in last
November, according to reports of the
National Piano Manufacturers Association—more pianos than have been
shipped in any other one month of the
last ten years.

TSCHAIKOWSKY'S "CONCERTO IN D
MAJOR" for violin and orchestra has
been played by Kreisler with the New
York Philharmonic-Symphony Orchestra,
in his own revision. In this he has
somewhat condensed the first movement
and has eliminated certain repetitions.
Some few phrases have been changed to
favor development of significant motives
and this especially in the cadenza.

THE AMERICAN MATTHAY ASSOCIATION, with Arthur Hile of Philadelphia
as president, held its fifteenth annual
meeting at the Holiday season, in New
York.

NAGY BELA, widely known Hungarian
composer, has lost his left arm by a
bomb splinter during a Russian air raid
on Helsinki. "They got my arm but
they can't have my head," he is reported to
have said. "I now will compose a sym-
phony in praise of the Finnish people."

THE FIFTIETH AN-
NIVERSARY of the
premiere of "Caval-
leria Rusticana" is to
be celebrated this
spring at La Scala,
with a gala perfor-
mance for which a spe-
cially chosen cast will
be assembled. Mascagni
will conduct. The
original performance of this short work,
which has had so great an influence on
the nature and trend of modern opera,
was presented on May 17, 1890, in the
Teatro Costanzi of Rome.

GUONAR NOVAES, brilliant Brazilian
pianist, has received from the French
Government the decoration of the Chevalier
of the Legion of Honor.

PADEREWSKI has accepted an invita-
tion from Premier Sikorski of Poland,
on behalf of the Polish Government at
Angers, France, to become an active
member of the Polish National Council.

OPERA GOERS OF LOS ANGELES have
been subjected to the "Stokowski treat-
ment," so that, during the recent season
at the Shrine Auditorium, unless ticket
holders were in their seats before the
rising of the curtain they stood in the
lobby till the end of the first act. Im-
agine "cooling" outside for an hour, with
only faint glimmers of "Tristan and Isolde"
or "Die Walküre" seeping through the
cracks of doors during the hour-long
first act of these operas!

GRAND OPERA PRIZE: A Public
Performance of an Opera in English by
an American Composer (native or natu-
ralized) is offered by the Philadelphia
Opera Company. Contest closes August
15, 1940; and the successful work will be
performed in the 1940-41 season. Judges
are Leopold Stokowski, Eugene Ormandy
and Sylvan Levin. Full information from
Philadelphia Opera Company, 100
Bankers Securities Building, Philadelphia,
Pennsylvania.

PRIZE (AMOUNT NOT YET AN-
NOUNCED) offered for a composition for
mixed chorus and orchestra, of twenty-five
to forty-five minutes duration. Competi-
tion closes June 30, 1940. Particulars from
Oxford University Press, Amen House,
Warwick Square, E. C. 4, London, Eng-
land.

Announcement of Winners in The Etude Composition Prize Contest, on Page 146.

THE NORTHERN OHIO CHAPTER of
the American Guild of Organists held its
annual meeting of the season at the
historic church of St. Christopher's-
by-the-River, at Gates Mills.

THE CHICAGO MANDOLIN ORCHESTRA,
with Willis Malenschen as director,
has celebrated its tenth anniversary
with a gala concert and ball.

WINNERS IN THE ANNUAL MAC-
DOWELL CLUB contest are announced as
Jane Rogers, contralto, of Belleville,
Illinois; Vera Appleton, pianist, of Tulsa,
Oklahoma; Charles Mosley, pianist, of
Spartanburg, South Carolina; and Ru-
gene Limber, violinist, and Virginia
Duffy, pianist, both of New York City.

JOHN BARBIROLLI, leading the New
York Philharmonic-Symphony Orchestra
in a concert at the Auditorium on
November 26th, made his bow to Chi-
cago and seems to have won its heart.
The "Symphony No. 7, in A" of
Bethoven "rose to towering heights";
and Weinberger's "Variations and Pique,
Under the Spreading Chestnut Tree,"
had its first hearing in the "Metropolis
of The Lakes."

TEN MAJOR ORATORIOS at seventeen
evening services of the First Baptist
Church of Philadelphia is the ambitious
program of Walter Baker, organist and
choirmaster of the church. Works to be
given include the "Requiem" of Brahms,
and accepted by General Man-
ager Edward Johnson.

ANNUAL COMPETITION for orches-
tral works to be published by the Juilliard
Foundation is announced for 1940 in
which the Foundation pays the expenses
of publication but all fees, royalties and
copyright privileges accrue to the com-
poser. Further information from Oscar
Wagner, dean of the Juilliard Graduate School,
120 Claremont Avenue, New York City.

A PRIZE OF ONE THOUSAND
DOLLARS, with a possible Six Hundred
Dollars additional, is offered for a "Con-
certo for Violin with Orchestra" by a
native American composer. The prize is
offered by an internationally known
violinist, with the option of giving
premiere performance of winning work.
Competition closes April 30, 1940. Particulars from
Violin Concerto Com-
mittee, c/o Carl Fischer, Inc., 56 Cooper
Square, New York City.

DR. ROLAND DIGGLE recently com-
pleted twenty-five years of service as
organist and choirmaster of St. John's
Episcopal Church of Los Angeles, Cal-
ifornia, which was the occasion of special
recognition and presents from the rec-
tars and vestrymen of the parish.
Dr. Diggle has been a frequent and
valued contributor to THE ETUDE.

THE HELSINKI CITY ORCHESTRA
(Finland) has celebrated its twenty-
fifth year of existence.

HOMER KELLER, twenty-four year old
composer of Kansas, has been awarded
the Five Hundred Dollar Prize of the
Henry Hadley Foundation, for his "Sym-
phony No. 1, in A minor."

EDITH NOYES GREENE, notable as
composer, pianist and teacher, is cele-
brating her fiftieth year in the profes-
sion; in honor of which her musical ac-
complishments lately gave a Golden Jubilee
Dinner at the Hotel Pioneer of Boston.

A JENNY LIND POR-
TRAIT, painted not
after 1840 by
Jean Baptiste August
Lohr, and once in the
Samuel J. Tilden col-
lection, after which it
was for many years
owned by the late
Emma Juch, has been
acquired and added to
the collection of cele-
brities who hang in the buffet lounge of
the Metropolitan Opera House. It was
presented by Mrs. Joseph B. Long, vice-
chairman of the Metropolitan Opera
Guild, and accepted by General Man-
ager Edward Johnson.

JEAN SIBELIUS is reported to be safe
in his home at Tuusula, a suburb of
Helsinki, Finland, which relieves anxiety
as to his having been injured in an air
raid.

THE EIGHTY-FIFTH BIRTHDAY of
Heinrich Zöllmer, eminent German com-
poser, was recently celebrated at Leipzig,
by a program including his "Lange-
marck" Symphony," the Prelude in
Heeren from his opera "Faust," and the
second part of his cantata "Hünne-
schlacht."

FLORO UCARTE,
musical manager of
the celebrated Com-
Theater of Buenos
Aires, is reported to
be coming to New
York seeking Ameri-
can singers and in-
strumentalists for the
season which begins
on May 15, in that
southern capital. Un-
certainty of fulfillment of contracts by
European musicians is given as the
cause. Frederick Jagel and Emanuel List
of the Metropolitan already have made
notable successes at this opera house of
the far south.

FORTY THOUSAND PIANO ACCOR-
DIONS are said to have been imported
into the United States in 1939.

PITTS SANBORN, of the New York
World-Telegram, has been appointed to
furnish program notes for the New York
Philharmonic-Symphony Orchestra, a
service so long and brilliantly done by
the late Lawrence Gilman.
(Continued on Page 207)

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FLYING COLORS

The Color Guard and the Band of the West Philadelphia High School which is one of the strong competitors in the Cultural Olympics at the University of Pennsylvania. The pictures are furnished through the courtesy of Dr. George L. Lindsay, Superintendent of Music of the Philadelphia Board of Education.

The Cultural Olympics

By

Blanche Lemmon

PLAYING IN A SCHOOL BAND is fun anywhere at any time, but dressing up in your uniform and marching and playing for and with other bands is lots more fun. If in addition you are invited to witness a college football game and to help seventy thousand people cheer and yell and wave hats or banners, or anything else within reach, and to hear the teams' bands play, you are bound to enjoy yourself to the utmost. Any musical schoolboy can tell you that such a day ranks pretty near "tops" in his estimation. To numerous bandboys in the secondary schools of Delaware, Maryland, New Jersey and Pennsylvania, this is approximately what is meant when you say "Cultural Olympics." To other young men and women who love to pursue one of the arts, alone or with a group, and then to share that work with others, it represents something else equally engaging. To all the young people residing within the borders of these four states the term unquestionably spells Cultural Opportunity.

Cultural Olympics is, to sum it up briefly, a program of festivals and exhibitions held at the University of Pennsylvania, and that program is preceded by regional festivals and local endeavor

in four arts: Music, the Dance, Dramatics and the Speech Arts, Graphic and Plastic Arts and Crafts. In its entirety the project affords thousands of amateurs opportunity of self-expression in these fields, and it provides places and times when the artistic efforts of others may be shared. Public, private, and parochial schools and social service institutions are invited to enroll as members, and no fee is charged for participating or for listening. In true American spirit, the invitation includes everyone; there are no barriers of creed, color or racial background.

Achievement the Reward

Although standards of excellence are high for campus festivals and are yearly being raised by selective methods, competition for first place among the contestants is not the Cultural Olympics' object. Rather the sharing of cultural experience both on the creative and the appreciative side is the plan, a plan based on the belief that such sharing is of greater value in modern society than is the choosing of a single victor. Awards, too, though valued, have no monetary value and are not of prime consideration.

They are of two classes: Honor Certificates of Participation, which are given to schools and other educational institutions represented by two or more groups at the campus festivals or art exhibitions; and a Certificate of Merit, presented, at the discretion of the several committees, for outstanding work.

Each school or local unit is urged to hold its own festival or art exhibition and to select only work of the highest quality to represent it at the regional and campus festivals. The regional festivals are held in themselves and serve to promote the artistic activities of the localities in which they take place. They are attended by a committee of adjudicators chosen by the University, and it is this committee's duty to submit a report of the work of each group performing and to select candidates for the campus festivals. Individual musicians, vocal or instrumental ensembles, readers and speakers, are selected for the festivals by means of auditions.

If desired each group or person heard by the adjudicators may receive the benefit of written and oral suggestion and criticism; this need only be requested. Such constructive appraisal, being as it does a basis for improvement, has been found to be an extremely beneficial feature of the program and has brought forth many letters of appreciation. When it is known that each adjudicator is a specialist in his particular field, the value of such criticism becomes evident.

The way in which the written critical comment is given can perhaps best be indicated by citing one example. In judging instrumental soloists or groups, for instance, an adjudicator is asked to comment on his record book, on intonation and tone, the balance and blend of ensembles, technique, interpretation, rhythm, instrumentation, appropriateness of the work selected, stage presence, and general effect. In a space allotted to each item he jots down his impression and opinion, reminded, by a note on the blank that he is judging amateurs and students and not professionals.

The Field is Large

For the 1939-40 season eight campus festivals are scheduled in the field of music. They are:

Secondary School Band Day, for unformed bands of at least thirty members. Band Day, as already mentioned, is held in the fall so that the fourteen participating bands may be treated to a University of Pennsylvania football game.

Adult Recreational Music Festival, for choruses and orchestras of men and women above the age of eighteen, who play or sing together for pleasure.

Junior Music Festival, for choruses and orchestras of fifty members or less in schools and recreation centers, whose membership is made up of boys and girls between the ages of twelve and fifteen.

Senior Music Festival, for choruses and orchestras of fifty members or less ranging between the ages of fifteen and eighteen.

Organ and a Cappella Festival, for school and church choirs and organists, and designed to stimulate an interest in the best music of this type, both ancient and modern.

Elementary School Music Festival, designed to encourage musical activities in the elementary schools and to give pupils an opportunity to hear choruses and orchestras of similar age and experience.

Junior-Senior Solo Recital, for aspiring young artists. Auditions are held in piano, voice, stringed and brass instruments and wood winds. Also (Continued on Page 211)

Relief Through Change

A LIFE WITHOUT CHANGE is the punishment which penal institutions strive to put in force. Change is the great antidote for monotony. Only a few years ago we used to hear of the fatal monotony of the lives of farmers' wives with their carousel of unchanging chores, chores, chores. Thousands ended their days in asylums. Then came electric labor-saving machinery. It was no longer necessary to pump water, bend over the washtub, trim lamps, and raise hurricanes of dust with brooms. This permitted them to read books and magazines, to study music, and to join in competitive sports. Following these came the automobile, which brought the town miles nearer, by the sound reproducing instruments and the radio; and behold, change banished monotony. Change had relieved them of the oppression of interminable boredom.

Washington Irving once said, "There is a certain relief in change, even though it be from bad to worse." Whatever the creator of "Father Knickerbocker" may have had in mind, he must have realized that the only thing of which we all may be certain is change, inevitable and ceaseless change.

The first sign of stagnation in an art is when it ceases to change. Changes may be slow and hardly perceptible, but they are inevitably there. Once, in a German university, we heard a professor give a lecture in which he held up a piece of coal, saying, "You see here a mineral, but a million years ago it may have been a roadside noseyog. It is a symbol of unescapable change."

It should therefore, be a part of the normal existence of everyone to anticipate change and even to welcome it as a blessed relief from the deadly monotony which makes life a prison unless it is averted. The inspired minds of great thinkers have always been conscious of this. Robert Browning expressed himself:

*"Rejoice that man is hurled from change to change
unceasingly. His soul's wings are never furled."*

And the genial Charles Kingsley sang:

*"The world goes up and the world goes down
And the sunshine follows the rain,
And yesterday's sneer and yesterday's frown
Can never come again."*

To some people the very thought of change is staggering. Their idea of happiness is a kind of Rip Van Winkle slumber. Others keep up a deliberate and clamorous fight against all change. They are like bells in a belfry. They make a great deal of noise but never get very far. They keep right on ringing in the same place.

Change is not valuable merely because it is change. Even whole nations have made reckless changes which have brought the curse of disaster upon generation after generation. Ruskin, in commenting upon the Venetian maxim which runs that "Change sometimes breeds more mischief from its novelty than advantage from its utility," wrote, in his "Modern Painters," thus: "They are the weakest minded and hardest hearted men that most love variety and change." Ruskin was, however, fundamentally a conservative.

Music as an art is so young that it reaches back only a few centuries. Yet the changes in this art have been unceasing. They have not always been progressive. Sometimes the art has obviously slipped, as for instance during the so-called "Zopf" or musical baroque period in Germany. There is a tendency upon the part of some young people today to imagine that changes must be radical to be valuable. Most of the important art changes in the world have been evolutionary rather than revolutionary.

No one, who has attended symphonic concerts during the past twenty years, can say that there has been any suppression of free speech in music. We have been treated to carnivals of cacophony that have touched all of the perimeters of noise. These picnics of ugliness have been patiently heard by tolerant audiences, but the wisest and most experienced critics have noticed that, no matter how vociferously the radicals have bellowed their (Continued on Page 208)



Beethoven found inspiration everywhere in Vienna.

Down to Mexico

The Picturesque Music of Our Sister Republic on the South

By
Oliver Daniel



The perennial street singers, available for serenades to sweethearts, on birthdays, and for favorite airs any time at all.

ONCE WHEN I WAS VERY YOUNG I was out riding with my father. We were on a newly paved road in northern Wisconsin, and were heading south.

"Where would we land, Dad, if we kept on going?" I asked.

"Well," he replied, "if you'd keep going south, you'd probably get to Mexico."

Years later, when I had entered the field of music seriously, I was perfectly content that all great music was supposed to come from France and Germany, and perhaps a little from Italy and Russia. Mexico just was not mentioned. However, at half past two in the afternoon of April 10th—with the year 1936 and the place Boston's bleak old Symphony Hall—all of this was changed.

Carlos Chavez stepped upon the stage. The imprint of vitality and positiveness that characterized his manner began to pour itself out in his music. The "Sinfonia Antigua" and the "Sinfonia India" were played. Here was music that in its subject matter contained something that the written music of the past had never recorded. The form and means of expression were in many instances unique. Few could find a solacing calm, but none could deny that Chavez in this

music unleashed a primitiveness and drive that were remarkable. Here were new sounds that pointed in a new direction. Here was a new and vital utterance to step into the field of contemporary music.

A Personality Unfolds

The Symphony Program Book contained a little biographical data, "Born near Mexico City, Mexico, June 13, 1899," and comments about Chavez and his work. More important was an excerpt from an article he had written. He explained many of his aims; his attempts to achieve emancipation from the tyrannical servitude to accepted classical procedures and at the same time an expression indigenous to Mexico. He spoke of the course inaugurated by the Department of Public Education in Free Composition. It was a course compared to the School of Sculpture, where the method of Direct Cutting was used. Here in the composition class direct composition was being practiced. Melodies were written in all diatonic modes and in the twelve tone scale. Instruments were there to play them. Composition jumped from the dead theoretical process to one of amazing vitality. No wonder Chavez's music had unprecedented freshness.



Side view of the Palace of Fine Arts, Mexico, D. F. Mexico

On that day my interest in Mexican music began. I was reminded of the radical attitude and type of instruction being given in America by Brendan Keenan. I wondered about the men Chavez had mentioned. What would be the effect of being trained under such revolutionary principles? What would be the result of music growing in this very different soil?

So I went for a ride and kept going south, till on a bright June morning I entered Mexico. From the rocky desert-like beginning, along the blue Sierra Madres into lands where orchids grow wild in jungle profusion, up and up into a lush

verdant world of mountains, up to nearly eight thousand feet and there to stay as one rolls over the Tropic of Cancer into the great valley of Mexico.

Nearly all of travel books describe this highland as a place of eternal springtime; and springtime it is. Contrasts are great. One sees paradoxes like the snowcapped Pico de Orizaba overlooking the Gardens of Cordoba where hibiscus, gardenias, camellias, exotic orchids, more staple things, like bananas, papayas, palms, mangos, sugar and coffee, all grow. Deserts, pine covered slopes, rocky crags, flat, dank lowlands, and snow are almost on top of one another. One is amazed. One is overwhelmed by the extraordinary variety of this country. One is astounded by seeing people—happy people—living such primitive lives. Here are conditions of an almost Paleolithic civilization thriving simultaneously beside the most ultramodern samples of contemporary life, architecture, music, painting, and theories of education and government.

A Music of the Soil

What then is one to expect of the music? What variety can be encompassed in the term "indigenous influences"? To understand the present Mexican art, one must know something of the geographical, topographical, historical and archeological background. One must understand the ethnological mixing of Spanish and



The Cathedral in Texco

Indian blood. One must go there. Mexico then explains itself.

On entering Mexico City one sees pasted on the sides of buildings, bridges, churches, street cars, and other odd places, large red lettered signs of "Chavez"—Orchestra Sinfonico de Mexico."

The white marble Palacio de Bellas Artes, where the concerts are held, is a combination of Latin luxuriousness and modernism, that might well make Symphony patrons in the States stare with astonishment. It is a truly magnificent building. Designed by an Italian, it reminded me, despite its marble heft, of a frosted birthday cake—

one of those many decks with sugar columns and scrollwork figures. The very modern interior suggests the spaciousness of the best modern American movie houses such as Radio City.

The concert season is in the summer. Twelve pairs of concerts are given between June and September. They are held on Fridays at "21 o'clock," or 9:00 P. M. and on Sunday mornings at eleven. Added to this are twelve free concerts for workers and children. During the Symphonic Concerts the entire twenty-six hundred seats of the auditorium are filled, and staiders crowd in before the concert is finished. Music is no stuffed bird here. There seem to be more men than women in the audience. It is a relief to think of music not too-towing to social functions and art loving ladies. Mexicans cast no Gothic gloom about their arts. Applause is violent. To the horror of proper foreigners, disapproval is registered in equally certain terms, and compositions that are not liked are roundly hissed.

Air conditioning is not necessary, for the altitude keeps the weather much cooler than Chicago, Detroit or St. Louis; and, as these cities swelter, many of the more elegant Mexican ladies can be seen comfortably wearing furs on the cool July and August evenings. American tourists are easily recognized. Many seem to be ideally dressed for a campfire in the Rockies or a New England clambake, rather than for formal concert life. They come dressed in a way they would never appear for a symphony, in American or European cities.

Encouraging Home Music

Chavez has set a remarkable example during the past ten years by presenting the works of native composers. One is astonished at seeing lists of composers of which we are benignly unaware. Compositions in abundance, by Rolon, Ponce, Revueltas and Hilar, are played. Azala, Campa, Castro, Dominguez, Elias, Malabon, Mariscal, Marron, Mendana, Meza, Pomar, Tello, Vazquez and Villanueva have likewise had their works performed.

After meeting Chavez, my admiration for him increased. He invited me to rehearsals of the Orchestra. He explained numerous questions about Mexican music, and introduced me to

many of the men who are making it something to reckon with. I met Ponce. Manuel Ponce, the man who had written "Estrellita," the former teacher of Chavez, and to whom credit is given for much of the development of present Mexican trends. His compositions are in a more romantic vein. He has written many characteristic Mexican songs, big works of orchestral scope, and many for guitar. He is important, too, as one of the foremost pianists and teachers of Mexico. His "Chapultepec" has been played by the Philadelphia Orchestra under Siskowski. An afternoon spent with Ponce, in his charming modern home near Chapultepec Park, was memorable. He literally sparkles with vivacity.

Jose Rolon was a student of Moskowski and Dukas. His earlier compositions seem far more European than Mexican. In his use of native dances, however, he contributes something distinctive to musical literature. Rolon is a splendid craftsman. His indigenous Jalisco dances for piano solo are most interesting. They catch in their use of dissonant accompaniment that sensation of wrong notes that the untrained native musicians so often give when playing their dance tunes. Here dissonance has a purpose different than that most frequently found in modern music.

Man and Music Accord

Silvestre Revueltas is a giant of a man. He is just big. Big features, big hands, big eyes, big head, big in general. This largeness applies to his musical stature, too. As I had been swept away by Chavez several times before, I was likewise by Revueltas, and had due realization that in this man and his music there was something that deserved the word great. He is as different from Chavez as the verdant Pujal differs from the ice topped Popocatepetl. Both are decidedly different, yet both are unapproachably great. Chavez is more direct, where Revueltas seems more contemplative. His sense of humor rolls in his masterful orchestrations.

He is not attempting to be nationally Mexican as a composer. He merely expresses himself, and with his own individuality he produces something fresh new for the musical world.

Revueltas laughed when I showed him an excerpt from a new book on Mexico that had

attempted to describe him and his music. When he discussed his work and his manner of composing I was struck by the similarity of belief and procedure to that of the great composers of the past. The difference of time, and this age of ours, have, however, given his compositions a wholly

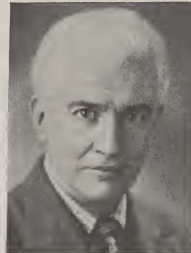
new and different flavor. Still, behind them lie the same joys, griefs, woes, jokes and impulses that, for all of our technological advances and differences, remain the same. Revueltas is intensely human; his music is likewise. He is of the most modern school in the means of composition he employs. There are strong dissonances, melodies that seem completely unrelated running concurrently; tone clusters of as many as twenty-four notes (to be played by the forearms and elbows), atonality and multiple rhythms. With all of these modern devices, he has simple tunes that in some sections are as gaily naive as "Papa" Haydn. His work not only is outstanding among Mexican contributions, but it also stands among the most distinctive work

of any composer of any nationality of our time. The greatness of Revueltas is not limited at all by Mexican boundaries. He seems to write music with a Schubertian facility. He seems, too, to possess the Schubertian capacity of being neglected by a worldly fortune. Almost none of his compositions have been published. Americans have had an opportunity to hear his work in Paul Strand's magnificent Mexican movie "Redes" or "The Wave." In this picture Chavez collaborated in writing the scenario and Revueltas wrote the music.

I rode one morning to the movie studio, with Revueltas, when he went to see the filming of two more movies for which he will compose. One will (unless they change it) be called "The Night of the Mayas," the other "The Sign of Death." On another morning when I stopped to see him at his home on the top floor of a new modern apartment on the Doctor Velasco Street, I rather curiously peered into another apartment. There squatting on the floor, regarding me with superb candor, was a large grey goose. Now this has nothing really to do with Revueltas, or with Mexican music; but one never knows what will be found in Mexico.

And Other Personalities

Blas Galindo is one of whose "under twenty" men Chavez has spoken of. He, a pure Italian, has been reared musical under the impetus of this new Mexican nationalism. The three movements, *Impression*, *Caricature de Valse*, and the *Jaliscoense* are interesting. The last, a bit like the *Jaliscoense* of Rolon (Continued on Page 198)



MANUEL PONCE



CARLOS CHAVEZ



SILVESTRE REVUELTA

The Heart of The Blues

BLUES IS ONE OF THE OLDEST forms of music in the world. It is folk music of the purest type. It represents the full racial expression of the Negro, and its distinguishing characteristics are throwbacks to Africa. When I was a boy in my native Alabama, the doors of our schoolhouse were thrown open when spring came, and, along with the fresh breezes and the smell of earth and growing things, there drifted in a single fragment of song, intoned by a ploughman, at work. The fragment consisted solely of the words, "Aye-oo, Aye-oo, Ah wouldn't live in Calro."

Even as a child, I thought about this. Why did the man sing as he did? Why would he not live in Calro? Why did he repeat this fragment over and over? What did it mean to him? What lay behind those curious turns of tonality and rhythm? Thinking about things like that has been most of my life's work, with the result that I have evolved certain conclusions about the music of my race—music which has developed as the modern blues. Let us consider this development.

In its origin, modern blues music is the expression of the emotional life of a race. In the south of long ago, whenever a new man appeared for work in any of the laborers' gangs, he would be asked if he could sing. If he could, he got the job. The singing of these working men set the rhythm for the work, the pounding of hammers, the swinging of scythes; and the one who sang most lustily soon became strawboss. One man set the tune, and sang whatever sentiments lay closest to his heart. He would sing about steamboats, fast trains, "contrail" mules, cruel overseers. If he had no home, he sang about that; if he found a home next day, he sang about needing money for or being lonesome for his gal. But whatever he sang was personal, and then the others in the gang took up the melody, each fitting it with personal words of his own. If fifty men worked on the gang, the song had fifty verses, and the singing lasted all day through, easing the work, driving rhythm into it. By word of mouth, the songs of these humble, untrained musicians traveled from place to place, wherever the roving workers went, exactly as folk songs always have traveled, all over the world, as expressions of national soul life.

The son of a governor of Kentucky met his death as the result of an unfortunate love affair; and, within twenty-four hours, all the Negroes of the region were commenting on the tragedy in a song known as *Careless Love*. As the news traveled, the song traveled with it, and presently the tune of *Careless Love* was used to fit the words of any tragedy. These much used songs (*Frankie and Johnnie*; *John Henry*; and so on) became traditions. There were no theaters or movies in

those days, and the humble working men satisfied their hunger for action and emotional release by elaborating these ballads of human life. None was written down; the singers themselves kept the songs alive, unconsciously stamp-



W. C. HANDY

ling them with the hallmark of their race.

That is the origin of the blues. The characteristics of this form have always existed; they are distinctly Negro; and they are always the same. There are four distinctive structural elements that characterize blues. First, the stanza is built of three lines instead of four, yielding a strain of twelve measures instead of the conventional sixteen. Originally, these three lines were repetitive. The singers wanted their songs to last as long as possible, easing them through a day's hard toil; hence they dwelt on their emotions, repeated them, spun them out. In the ballad

By
W. C. Handy

The Distinguished Negro Composer
of "St. Louis Blues," "Memphis Blues," and "Beale Street Blues."

An Interview Secured Expressly for THE ETUDE Music Magazine
By MYLES A. FELLOWES

Joe Jacobs, the mere facts of the story could be reduced to four lines: Joe Jacobs killed poor Carrie while she was ironing, gave himself up, and went to prison. The Negro workman developed a full stanza from each fact.

You know Joe Jacobs,
Yes, I mean Joe Jacobs,
I mean Joe Jacobs,
Laudy man!

He killed poor Carrie,
Killed poor Carrie,
Yes, killed poor Carrie,
etc.

Thus the verse form sets the first distinguishing trait of blues. The second important characteristic is the curious, groping tonality, so clearly a throwback to Africa. We hear this "blue note" as a scooping, swooping, slurring tone. I have approximated it, for example, in *East St. Louis*,



as well as in *Beale Street Blues*.



These imitations are approximated here by permission of W. C. Handy, and Handy Brothers Music Co., Inc.

The slurring chromatics are, at best, an approximation of several principles:

1. Of a tonality found exclusively in the Negro voice.
2. Of the quarter tone scale of primitive Africa.
3. Of a deep-rooted racial groping for instinctive harmonies.

No modern voice or instrument can really reproduce the intervals of the primitive pentatonic scale; yet it remains the very heart of the blues. Its effect is rendered by chromatic slurs from one note to the next, holding the second note without releasing the harmonics of the first.

So far, there is nothing in the nature of folk themes or distinctive tonalities to indicate that the development of Negro music would lie along the lines of jazz. But Negro music is marked by other elements as well. The first of these is a marked, insistent syncopation. The second is the novel element of "filling in breaks." Take, for instance, the opening line of *Joe Turner*. "Tell me Joe Turner's come an' go-o-o-one"

Were a white man singing this, he would respect the rests in (Continued on Page 193)

Accompanists Are Born, Not Made.

By
Coenrad V. Bos

Internationally Distinguished
Accompanist

A Conference Secured Expressly for THE ETUDE
By STEPHEN WEST

IS THERE A FIELD and a career in accompanying?

After forty years of experience as accompanist, my answer is an emphatic "Yes," but only on one condition. The accompanist must be fitted for his job, by temperament as well as training. If he comes to his work as a disappointed solo artist, he probably will be a dismal failure. Accompanying is not a second best niche to which to turn after all attempts at solo work have proven futile. It is an art in itself, requiring very special aptitudes, and opening the door upon very special service. In this sense, I like to say that accompanists are born not made.

At no time have I ever had the slightest desire to blossom forth as a solo pianist. My best fulfillment, personal as well as professional, has always come from assimilating my powers with those of another. Not everyone is able to be a great soloist; not everyone wants to be. When I was a child of ten, in my native town in Holland, it was found that I could read easily, transpose easily, and that I had a natural feeling for musical line and phrase. The foremost violin teacher in our town used to invite me to come to his house, on Sunday mornings, to read through the sonatas of Bach and Beethoven with him. At the Conservatory of Amsterdam, and later at the Berlin Hochschule, I earned my best marks in chamber music and accompanying. My teacher, Julius Roentgen (a cousin of the discoverer of the X-ray), was himself a distinguished accompanist, and demonstrated to me the joy to be had from ensemble work. Thus, from childhood on, my path was clearly marked before me, and that is something for which to be thankful. That man whose natural desires keep pace with his inborn gifts is lucky. If you long to become a

second Paderewski and something balks you, do not turn to accompanying with 'disappointment in your heart. But, if a careful probing of your aptitudes shows a natural inclination toward the sum total of musical building, accompanying will offer you a rich and interesting field.

A Choice of Activity

The accompanist must early decide whether he is better fitted to work with singers or instrumentalists. I have always been happier working with the voice. Though I have had the privilege of playing for Joachim, Sarasate, Kreisler, Casals, and David Popper, I found that something was lacking when the musical line was not completed by words and pictures. Vocal accompanying requires even greater skill and, for that reason, it is better paid. There are certain physical limitations in singing which put a greater responsibility upon the accompanist. For one thing, there is the ever present problem of breath control. The instrumentalist can build his phrases exactly as he conceives them; but the singer can attempt no phrase without due consideration of his breath supply—which is in each case individual. Thus, the vocal accompanist must do more than play; he must work with the singer, feel with him, think with him, breathe with him, give him such support that the listening public is never aware of a breath problem. This ability to think and feel with another person is the chief requisite of the good accompanist.

He must master a great deal more, though. The serious accompanist must know languages. Besides his native English, he should be able to speak French and German, and should have at least a working knowledge of Italian. If he can

manage more, so much the better, but those are essential. He cannot help a singer to phrase unless he is thoroughly conversant with the language in which he sings. Indeed, the experienced accompanist is often called upon to suggest the correct phrasing to younger singers, who themselves do not know the language of their songs. The accompanist must have a definite personality, which he brings into play at the same time that he subordinates himself to the singer. Inexperienced accompanists often think that this art of subordination lies in colorless, mouse-like playing. Nothing could be further from the truth. The singer is, of course, always more important than the accompanist; he always sets the pattern for each song. But the accompaniment is as vital to the complete tonal picture as the melody, and the accompanist should be conscious of that while he plays. He must subordinate himself in that he follows the singer (even where he does not agree); but, once the musical pattern has been set, he must put his whole fervor into building his share of it. He must dare to attack the piano, he must make it sound, he must draw life and warmth and color from it.

Supporting the Singer

There are certain problems for which the accompanist must be alert, in working with any singer. First comes the problem of support. The accompanist soon learns that the printed indications of *forte*, *piano*, and so on, are entirely relative. The *piano* of a robust Wagnerian baritone may be greater in volume than the *fortissimo* of a light *coloratura* soprano; and the accompanist must adjust himself to both. Thus, he may never decide upon volume values; and he never plays the same song twice in the same way.

Again, no matter how deep or big his voice, no singer has as much power in his lower range as in his upper. In playing a song like Schubert's *Aufenthalt*, the accompanist must make intelligent use of this fact. The opening notes present a marked drop in range, and the singer must have the effect of equal power in both tones. Vocally, he cannot do this. But the accompanist can help him to give (Continued on Page 210)



Rose Bamjo and Coenrad V. Bos at the Amsterdam Airport in Holland.



COENRAD V. BOS

An Irishman The Grandfather of Russian Music

The Singular Story of John Field, Pianist and Composer

MICHAEL IVANOVITCH GLINKA, whose name, in recent years, has become familiar to the American public through numerous radio performances of his *Overture to "Russian and Ludmilla,"* is rightly considered as the father of Russian music. Before him, the musical art of his country was not only stagnant, it was nonexistent. Russia had remained musically undeveloped, in a creative way, and this despite the richness of her folk lore. There were no composers. No one visualized the treasures imbedded in the popular melodies familiar among the natives. Thus this wealth of material remained unused.

It was then that Glinka, with his operas, "A Life for the Tsar" and "Russian and Ludmilla," gave its start to national music. Perhaps, to the sophisticated listener of today, this music may sound somewhat primitive and almost elemental in its realization. Nevertheless it already contains, in embryonic form, all the characteristics which later on distinguished the works of the great "Five."

But the question arises: if Glinka taught the "Five," who taught Glinka? If Glinka was the father of Russian music, who was its grandfather?

Several months ago Victor Murdock, the genial and inimitable editor of the *Wichita Eagle*, expressed in no equivocal manner his admiration for his brother in Erin, John Field, and called attention of the musical world to the capital part which he played in Russia, the land of his adoption. Therefore, it seems fair to restore to this now unjustly neglected musician a credit which he most rightly deserves. All the more so when he is already remembered by the discriminating for his creation of the nocturne form, borrowed from him by Chopin twenty years later.

Parental Foresight

Field, a pure Irishman, was born in Dublin on the 26th of July, 1782. His grandfather was an organist and pianist, and his father a violinist in a theater orchestra. Soon he made his debut in London. Haydn did not hesitate to predict a great future for the boy. Field's father, however, had a sense of the practical which made him consider a virtuosic career as lacking stability; in order to secure for his son a more permanent source of income, he asked Clementi if he would take him as an apprentice in his shop for piano making. In return for his work at the warehouse Field would receive regular instruction from the great teacher. The bargain was concluded, and it proved most satisfactory to all concerned.

At the age of seventeen, Field realized a splendid success, when he performed his first concerto with orchestral accompaniment. Clementi was back stage and, after a triple recall, an unusual occurrence at that time, he opened his arms to John and swore that whenever and

By
Evangeline Lehman
Distinguished
American Author and Composer

wherever his assistance might be needed, he would always be there.

Clementi held to his word. Two years later, three of Field's sonatas, his first works to reach publication, were printed in London at Clementi's expense. Then he took his student to Paris where Paris the pair went to Vienna and finally, toward the end of 1802, they arrived in St. Petersburg.



JOHN FIELD

Those who knew Russia before the revolution are always eloquent in their description of its extraordinary atmosphere, its easy life, its luxuries, the refinement of its aristocratic circles and its friendliness to everything connected with Art. "You cannot know the charm and the joy of living," they say, "if you did not know Russia as it was then." Then! And now there are, in Paris, many of them who have not seen their fatherland since many years. On Sunday morning, they gather along the Rue Daru, outside of the Russian church, and recall bygone days. The fairyland which they evoke was the Russia that Field knew, the Russia that appealed so intensely to him that he became intoxicated with the land and the people. When, after a few weeks, Clementi decided that his London studies could no longer remain without his atten-

tion, he informed Field that the time had come to depart. For the first time, a cloud passed between the two devoted friends. "You will have to go back alone," Field said, "I must stay here."

A Lavish Tsar's Capital

Soon it became obvious that this decision had been a wise one. There was something comparable between several decades later. The salons of the nobility opened their doors wide before each, and their lessons were eagerly sought and paid for at high prices. In this respect, however, Field had struck the best "field." Society in St. Petersburg was he promoted him with sensational success. From Paris the pair went to Vienna and finally, toward the end of 1802, they arrived in St. Petersburg. The huge success which Field enjoyed in St. Petersburg and the triumph of Chopin in Paris opened their doors wide before each, and their lessons were eagerly sought and paid for at high prices. In this respect, however, Field had struck the best "field." Society in St. Petersburg was he promoted him with sensational success. From Paris the pair went to Vienna and finally, toward the end of 1802, they arrived in St. Petersburg. The huge success which Field enjoyed in St. Petersburg and the triumph of Chopin in Paris opened their doors wide before each, and their lessons were eagerly sought and paid for at high prices. In this respect, however, Field had struck the best "field." Society in St. Petersburg was he promoted him with sensational success. From Paris the pair went to Vienna and finally, toward the end of 1802, they arrived in St. Petersburg.

Field, in Russia, rose to the rank of a popular idol. This pre-romantic looking young man, pale, tall and thin, clean shaven, with soft and expressive features, fair hair, an arched nose and something dreamily melancholy about his bearing, was an authentic precursor of Chopin, physically as well as musically. But the resemblance stops here. Whereas Chopin was supremely discreet, refined and measured in everything touching his mode of living, Field gave way to a regrettable leaning toward intemperance and dissipation. The patrons of the smart restaurants of the Nevsky Prospect were all his friends. Frequently he gave sumptuous banquets, and on such occasions it was not uncommon to see, in the antechamber of the gorgeously decorated dining room, a mountain of "zakouski" (*hors d'oeuvres*) numbering at least two hundred varieties.

It was at one of these parties that Field's notoriously irreverent feelings were delightfully challenged by a broad-minded and witty bishop who had bravely accepted an atheist's invitation. The guests were standing around a soft murmur spread around. "This time, surely, he is going to omit the grace." But the bishop, with a twinkle in his eye, turned to the waiter with "Let me see, I think I will have some of this—this—and that." Four of them. His hand moved as he spoke: up, down, right, and left. The sign of the cross, as in Russia.

Field, like Chopin, had horses and carriages, and one of his favorite pastimes was to take long rides in it. But while (Continued on Page 204)

A Family Musical Museum

A Remarkable Swiss Group Which
Has Attracted Wide Attention

IN A FINE old mansion at Sierne, a tiny village near Geneva, resides the most musical family in Switzerland, the family Ernst, originally of Winterthur near Zurich, owners of one of the most remarkable collections of musical instruments in the country.

Music is the guiding star of the three generations of Ernsts. First of all there is the seventy-five-year-old grandmother, Mrs. Sophie Ernst, an artistic performer on many instruments and unsurpassed accompanist for family concerts. Her sons, Friedrich and Joachim, both carefully trained musicians, are enthusiastic collectors of ancient musical instruments, which they play with consummate skill. Mrs. Alice Ernst, the talented wife of Joachim, is equally at home with a viola or the fine 18th century organ which adorns the music room of the Ernst mansion. Last, but not least, there is Joachim Ernst, Jr., and he collaborates in all home concerts on a variety of wind instruments.

The Ernst collection of ancient musical instruments includes a contrabass lute; an Ethiopian bow harp, carved from the tusk of an elephant and covered with snake-skin; hunting horns; a



One of the Ernst brothers playing an ancient "Serpent," an instrument dating from the 17th century.



Members of the Ernst family with some of the interesting instruments in their collection.



Mrs. Ernst, Sr. accompanying on a spinet in the garden.



Joachim Ernst, Jr. plays the Post Horn in the music room.



Mrs. Alice Ernst playing a 18th century organ in the music room.



The Ernst family in the garden: Mrs. Ernst, Sr. with an Ethiopian Harp; lute; the sons with a contrabass lute; the other with a so-called Trumshett, and the grandson with a school.

Mrs. Alice Ernst with an old Viola da Gamba.

The brothers Ernst checking up and tuning some of their instruments in the music room.

viola d'amore; several exquisitely worked wind instruments known, on account of their shape, as serpents; a schofar; a spinet; the already mentioned 18th century organ; and others of unique interest. It is this truly amateur passion for music which, with a few notable exceptions, like the "American Society of Music" and the "Orpheus Club" of Philadelphia, is too much lacking in American life.

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Metropolitan Opera Auditions of the Air
ON SUNDAY, MARCH 24, the fifth season of Metropolitan Opera Auditions of the Air will be brought to a close when, at 5:30 P. M., EST., and over the Blue Network of the National Broadcasting Company, the names of the two or more young singers who will receive Metropolitan Opera contracts will be announced.

Since the Metropolitan Auditions were first brought to the air in 1935, under the sponsorship of the Sherwin-Williams Company, a total of fourteen young singers has entered the Metropolitan by way of radio. At least twenty-five to thirty others, though failing to pass their entrance examinations for the world's finest lyric theater, have gone on to other opera companies, or to theater, radio and concert engagements.

More important still, the Sherwin-Williams program has torn away the veil of secrecy which for generations shrouded auditions at the Metropolitan. Applicants, formerly judged behind locked doors, are now heard by a Sunday afternoon audience of millions, and any singer who believes he is operatic material may secure a hearing by writing to Metropolitan Opera Auditions of the Air, 230 Park Avenue, New York City.

Opera aspirants heard over NBC are chosen in preliminary auditions by a committee headed by Edward Johnson, General Manager of the Metropolitan Opera Company; and including Edward Ziegler, Assistant Manager, and Earl Lewis, Treasurer of the Metropolitan; Dr. John Erskine, President of the Juilliard Graduate School, and Wilfred Pelletier, Metropolitan conductor. Survivors of the preliminary audition are heard on the Sunday afternoon broadcasts, and from these semifinalists are selected by the judges.

An unsuccessful audition by no means bars the applicant from a future tryout. Except in unusual cases, the board will not hear any singer more than once per season; but he is cordially invited to return the following year. Many singers have made annual appearances before the board, which watches with keen interest each young applicant's vocal and artistic development.

Sometimes a singer who has made a good impression in the preliminary audition will "blow up" when he appears on the air—hence the value of the broadcast as a double check. Old hands still chuckle over the singer who got "mike fright" and skipped fourteen measures.

The idea of holding open forum auditions for the Metropolitan originated with Jack Warwick, of the Warwick and Legler advertising agency. He reasoned that the opera company was letting a lot of talent slip through its fingers, simply because of the tradition that singers only came to the Metropolitan after a successful career abroad. Warwick thought that a voice is a voice,

with or without a sheaf of European press notices, and that, given the vocal equipment, America's future prima donnas could learn stage deportment in this country just as well as on the Continent.

That first year, the Metropolitan took from the Auditions not one, but five young singers. Most of the winners in this and succeeding years have now advanced so far in the company that Manager Johnson recently declared that more young singers are definitely needed to take their places.

The quality of auditions applicants is improving continuously, the Board believes. This is attributed to two things. First, the general level of teaching and coaching in the United States has risen steadily in recent years. Second, the auditions can never be better than the people who sing on them. Each season, better and better singers have been attracted to the auditions, because the record shows that the Metropolitan Opera Auditions of the Air represent not a stunt but a legitimate introduction to an operatic career.

JOHN BRIGGS

Radio Chatter, Past and Future

For the year past, music held the center of the radio stage. With Dame War having made a radio debut in Europe, programs originating in the United States took on a new significance, till a survey of those of our two major networks tends to show that for 1939 we were the most musically active and appreciative nation on the globe.

The NBC-Symphony Orchestra made its bow as a full time unit. Gian-Carlo Menotti's radio opera, "The Old Maid and the Burglar," had its world première over the combined NBC networks. Chamber music had its exponents in the American Art Quartet and the Primrose Quartet; and the inimitable Arturo Toscanini was again with us.

The Columbia Broadcasting System offered its

RADIO

Radio in the Musical World

Edited by

Alfred Lindsay Morgan

popular Symphony Orchestra under Howard Barlow, and with this invited twenty American composers to prepare works for its program; and to these was added a commission to Vittorio Giannini for his second radio opera, "Blennerhassett."

Other highlight events included the programs of the League of Composers with three specially written works for radio performance. The New York Philharmonic-Symphony Orchestra completed its ninth season over the air, the Dorian String Quartet interpreted a notable cycle of American chamber compositions; and the Indianapolis Symphony Orchestra set a new pace with one American composition on each of its programs.

Folk Music on the Air

There is a widespread and growing appreciation of the richness of American folk music; and it is significant that not only recorders but radio authorities have been recently turning their attention to its dissemination. One of the most significant contributions of radio during the past fall and winter has been a series of folk music programs by the Columbia Broadcasting System in its American School of the Air broadcasts on Tuesdays (9:15 to 9:45 A. M., EST—consult your newspaper for hours of Western rebroadcast). The purpose of this series has been to chart the main outlines of American folk song and to indicate the part it has played in the life of the people and the growth of America. Alan Lomax, one of the foremost authorities on folk music in this country, has been in charge of these programs, and much of the material has been broadcast by Mr. Lomax from his own experience. For example, in his program of January 9th, he presented several old fiddlers from the mountain country of southwestern Virginia, through WDBJ at Roanoke.

Folk music in this country was derived from British, African and European traditions. People coming from other lands brought their traditional tunes with them, but since few had the music written down, it took on new forms of expression. In many cases old songs found completely new musical settings. The Negro slaves, the Appalachian mountaineers, the cowboys, the Northwestern lumbermen, and the Mississippi Valley jazz blowers—all of these groups have contributed to American folk music.

Teachers in schools and colleges throughout the country hardly need to be reminded of these broadcasts or their worth, but also people outside of schools should be made cognizant of them. On March 5th, the "Folk Music of America" program will feature three famous old railroad ballads—John Henry, Casey Jones, and The Wreck of the Old '97. (Continued on Page 209)

The Etude Music Lover's Bookshelf

Poe Music

A BIOGRAPHICAL study of the music that has been written to the poems of the man of whom Claude Debussy wrote, "Edgar Allan Poe had the most original imagination in the world; he struck an entirely new note. I shall have to find its equivalent in music," has just come to your reviewer's desk from the Johns Hopkins Press of Baltimore. Coming from a university press, it has the earmarks of a treatise presented in preparation for a postgraduate honor. Much extremely useful research is being done by young and brilliant minds in our universities, and in many instances the institution requires that the student shall put his findings into print. While many of the productions are of permanent usefulness, others are so absurd in subject and matter that they outclass the work of our most lively humorists. Titles appearing in commencement programs are often a providential release from the academic annui of a bore-some occasion. Here are a few titles that we have noticed: "The Mating Instinct of Canaries in Captivity," "The Economics of the Dirt Eaters of the South East," "A Study of Pullman Dining Cars," and "The World Wide Popularity of Mickey Mouse."

Here, however, we have no work of a troubled amateur student, but that of a seasoned writer who has gone after her subject with the technique of a trained scholar. Miss Evans adds a permanent work to the annals of American research.

It is reported that Poe played the flute (possibly the Piano). There is no evidence that he was in any sense a trained musician. There are reports that Poe influenced Chopin, especially in his *Etude* in E major, Op. 10, No. 3; but this has been disproved, because the poem was not published until a year after the death of Chopin.

The poem most frequently set by composers is, of course, the morbid "Annabel Lee"; next comes "Eldorado." "The Raven" has been set a number of times as a declamation. The greatest setting of "The Bells" is Rachmaninoff's "Choral Symphony." In her biographical list of settings of texts, Miss Evans includes over one hundred and forty works. "Annabel Lee," alone has been set thirty-two times, including the names of such composers as Michael William Balfe, Josef Holbrooke, Ernest Richard Kroeger, and John Philip Sousa. The names of other noted composers who have been influenced by Poe is the most fragrant testimony to his incomparable word dreams. They include Rachmaninoff, Louis F. Gottschalk, Franz Bornestein, Claude Debussy, Charles Martin Loeffler, Oscar Sonneck, Bruno Huhn, Edgar Stillman Kelley, Nicola A. Monti, Daniel Frotheroe, Charles Sanford Skilton, Edward Burlingame Hill, Harvey Gaul, Lazare Saminsky, Cyril Scott, Nikolai Tcherepanin, Arthur Bergh, Robert Braine, Max Heinrich, Bertram Shapleigh, James P. Dunn, Cecil Forsyth, Florent Schmitt, Clarence Lucas, Arthur Somervell, Dudley Buck, Arthur Foote, and Arthur Sullivan. Thus it becomes evident that Poe, like Heine, Goethe and a few other writers, influenced a surprisingly large number of musicians. Poe, however, turned out no lyrics which have been united with music in such a way that they have been widely accepted by a

very large number of people. He has no *Du bist Wie Eine Blume*, no *Lorelei*, no *Widmung*. It is a well known fact that neither a poem nor a musical setting alone makes a successful song. It is the mystic marriage of certain words with certain music. *Du bist Wie Eine Blume*, for instance, has had some hundreds of settings, although only two (those of Rubinstein and Liszt) have ever become popular. Of the thirty-two settings of "Annabel Lee," none is heard except on rare occasions; and while Poe's influence in music was very important, none of his works have coalesced

with tones so as to make regular program fare. "Music and Edgar Allan Poe" Author: May Garrettson Evans Pages: 97 Price: \$1.75 Publisher: The Johns Hopkins Press

THE CHAMBER MUSIC OF BEETHOVEN AND BRAHMS

One of the most significant evidences of the serious progress of musical ability, as well as of the elevation of musical taste, in America, is that a foremost American firm, hitherto known chiefly for its large catalog of literary works, should bring out two volumes, in economical album form, one devoted to a selection of the

BOOKS



Any book listed in this department may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus the slight charge for mail delivery.

principal chamber works of Beethoven and the other to similar compositions of Brahms. On each page there are four reproductions in small score (no piano rearrangements are included). That is, the parts for the various participating instruments, first violin, second violin, viola, violoncello, and others that may be added, are given in full, precisely as in the expensive scores, but in reduced but legible size. This is possible in the Beethoven volume to include thirty-three master compositions, each one of which, in its original form, would have cost far more than all this compilation. In this new album they are all there at a cost of ten cents per work. The Brahms volume includes seventeen quartets for strings; one quintet for strings; one quintet for piano and wind instruments; one quartet for piano and strings; one septet for woodwind instruments; one octet for wind instruments; seven trios for piano and strings; one serenade for flute and strings; and three trios for strings. Surely this is a treasure trove for the lover of chamber music. The Brahms volume includes seventeen compositions; including three string quartets; two string sextets; three quartets for piano and strings; one quintet for piano and strings; one sextet for strings; one trio for horn and strings; one trio for piano and strings; one trio for clarinet and strings. These do not embrace all the chamber music works of the two mighty musical minds represented, but they do include the ones most in demand. Beethoven, for instance, wrote nineteen other works of chamber music calibre. Brahms, however, wrote only seven more works which might be classed as chamber music. The possessor of these volumes has, therefore, by far the larger part of the chamber music compositions of both of these masters.

Much of Beethoven's Olympian genius went into chamber music. Fond as he was of the full score of the orchestra, he evidently realized that the addition of other instruments contributed color rather than content to a musical thought. It would have been a very easy matter for him to convert many of these works into symphonic scores, had he chosen so to do. Nevertheless, his sense of propriety was so magnificently balanced that he realized that his thought was best conveyed in the more concentrated treatment.

The compositions in (Continued on Page 205)

EDGAR ALLAN POE

How Much Musical Talent Has My Child?

By
Dr. Raleigh M. Drake
Professor of Psychology at
Wesleyan College, Macon, Georgia

A Musical Intelligence Test for Children
which any musical mother may give at home

This article was prepared for *The Etude* by Dr. Drake, in response to a number of inquiries of those who wished to give sincere, proven, scientific tests for musical talent. It is very hard to approach a subject like this without the use of certain technical terminology, but we are sure that our readers who are interested can make up their own tests from this article, after a little study of the main principles. The term "percentile," which Dr. Drake uses, is merely a word designating or pertaining to "any of the necessary points which divide a series of quantities or values arranged in order of magnitude into one hundred equal groups." In other words, it gives the percentage of ability discovered by the tests. These tests are about as simple as any such trials can be made.—Editor's Note

IN THE SO-CALLED TOOL SUBJECTS, reading, writing, arithmetic, we have certain minimum standards which are considered necessary for meeting the ordinary needs of modern living. As far as music is concerned no such standards have been established, nor are they likely to be for a long time, so it becomes an individual matter to be decided by every parent on the basis of what meager information he can muster from any source available.

The amount of musical training, as such, which will yield the maximum return for the time and money invested varies quite directly with the amount of talent possessed by the child. The child who is very talented, say among the high five percent of the normal population, should receive far more musical education than another child who ranks among the lowest five percent of the population with particularly true talent. This relationship is particularly true with music, as compared to other educational pursuits of vocational endeavors, because, more than any other achievement, the final accomplishment depends largely upon an inherent ear-musicality, which, if present, can be developed by training, but, if absent, never can be compensated by training. This is quite generally recognized by parents, who no doubt leads them to ask about the specific amount of talent their own children may possess. Knowing that accomplishment depends upon talent makes it

highly desirable to determine the extent of this talent, in advance of the long period of training generally required; for to invest in the arduousness of such a pursuit, only to discover that talent is lacking, is not only discouraging but also wasteful of energy as well as money.

One young and ambitious singer spent sixty thousand dollars of her parents' money on a musical career which never materialized. This money, or at least a portion of it, could have been more profitably invested in some other form of education, or even in an annuity. On the other hand, many children who might profit enormously from a musical training are never given the opportunity.

There is no better symptom of musicality in a child than the spontaneous singing or playing of some selection by ear (not necessarily absolute pitch). This ear-musicality has been characteristic of practically all the great musicians of whom we have accurate records; and it was almost universally manifested at an early age, certainly by the age of ten. Evidences of pleasure derived from listening to music, or a desire to hear it, are indicative of more than average ability. Such signs are valuable but do not give a measure of the degree of talent possessed by a particular child as compared to other children of the same age, which is necessary for the accurate appraisal of any mental ability. The following test has been devised for

this purpose and if properly administered will give a very satisfactory estimate of the amount of innate musical endowment in the individual. The purpose of the test is simply to measure memory for an initially given melody, by asking the child to identify certain changes of time, key, or notes which may be introduced in the altered melodic pattern.

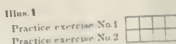
The test can be best understood by illustrating it with a piece familiar to almost all America. Play the first two measures as written



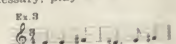
and then show the child how Ex. 2 differs from it



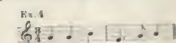
He should recognize that the time has been changed and then be told to put "T" for a change of time, in the first square of Practice Exercise No. 1.



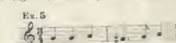
Then, without playing Ex. 1 again, unless absolutely necessary, play Ex. 3.



and explain that this is a change of key, and "K" for key change, should be placed in the second square. Then play Ex. 4.

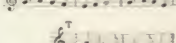
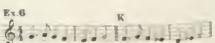


making sure that the child understands that a note has been changed, so that "N" is to be placed in the third square. Finally, the melody is played again, exactly like the original, thus



and "S" is recorded in the last square because this melody is the same as the first one played. The child is now familiar with the four possible answers: T, for time change; K, for key change; N, for note change; S, for same, or no change. All comparisons are made to the original melody which is supposed to be played once only.

Another change which the test procedure clear. Play the following melody once only, followed by the four comparisons, pausing long enough after each for the child to record his answer in the squares of the "Practice exercise No. 2."



If the child understands thoroughly what is to be done, he is ready for the test proper. If not, more examples should be given from familiar tunes, of time change, key change, note change, or the identical original melody. It must be understood that in (Continued on Page 200)

Music—An Avocation for Men

A Soldier Talks to Boys About Men and Music

By
Leo A. Smith

Formerly First Lieutenant,
135th Aero Squadron, A.E.F.



CAPTAIN GEORGES GUYNEMER
The aviation idol of France

Somewhere over the "front" of 1914-18

THE WAR WAS OVER. I had returned from France early in January, 1919. The battle for a job was now on. Someone had my old position. I had been looking for a situation, but, weary of two weeks of walking, had decided to treat myself to a day of music at home before again starting out in search of work. There is nothing like music to allay fatigue of muscle and of mind.

I started through my catalog of victrola records at nine o'clock and at about four in the afternoon had come to the last selection—a work of Chopin played by Paderewski—when my mother stole into the room.

"I wish I could play the piano or some other instrument," I said to her as I put away the last disc.

"Well, you had your chance," she replied.

"When?" I asked.

"Don't you remember?" she continued. "When you were about ten years of age. I asked you many times if you would take piano lessons."

"Yes?"

"And invariably you replied, 'Only sissies take music lessons,' so I decided not to force you."

I did have a faint recollection of turning down that proposition. Let my sisters play. I would listen. I had always been allowed to follow what was considered my natural bent. But a young man who would spend over \$500 in two years for classical, operatic and instrumental records, must have had some inclination for music, even though he did not suspect it—even though, as a boy, he thought music lessons were only for "sissies."

Boys haven't changed one iota since I was ten years of age. I know that in this country of over 120,000,000 people, some fathers and mothers are this very day urging their sons to study music. I know also that some of them are meeting with the same response I gave my mother, "Only sissies take music lessons." It is my hope that this article will help many mothers to refute this boyish argument and possibly produce an American genius whose life otherwise might become mediocre, purposeless, or even thwarted. There is real tragedy stored up in that thought. "Only sissies take music lessons."

The Brave Who Loved Music

But in the years between—and in particular the year I spent in France with both a French Escadrille and an American Squadron, I learned that "brave men take music lessons."

Was Guynemer, the aviation idol of France a sissy? Are Clement, the pre-war French tenor of the Metropolitan, Albert Spalding and Irving Berlin sissies? Is Paderewski, who became premier of Poland, a sissy?

A few months ago, I sat listening to the radio. I was surprised to hear the announcer say that "the guest artist, Major John Warner, Chief of

The author of this article is a successful advertising manager in the East, who wants to make known to young men that music study is anything but a work confined to "sissies." The fact that many men of the so-called "big fisted" type have made music an avocation gives the lie to those who imagine that music is effeminate. The late Charles M. Schwab, the steel king, was actually a music teacher in his earlier years. Philadelphia's Jack O'Brien, well known pugilist, is a violinist, as is the prominent sports promoter, Ray Fabiani, who for several seasons played first violin in the orchestra of the Chicago Opera Company. Many famous athletes have been musical enthusiasts.—Editor's Note.

the New York State Police, is as well known to the concert stage of Europe as he is to the people of New York." Major Warner then played a Bach concerto which left no doubt upon that point. A young musical recalcitrant could hardly call Major Warner a "sissy."

The French Squadron to which I was assigned was a very valiant one. It had fought through Verdun and the Chemin des Dames and twice had been sent to the Italian front. It had moved to a field near Beirout the day I joined it and the officers had a photograph but had not unpacked it. Nor would they. They expected to be moved again to Italy where we would "fight in the day time and listen to the opera at night." Why unpack the photograph when you must re-pack it the next day? But I insisted that my soul craved music. No orders came so we flew to Italy and I had my way.

How I feasted on those few operatic records. Before flying over to the Rhine River on an afternoon reconnaissance, I would listen to Tito Rufo singing *Largo Al Factotum* from the "Barber of Seville." I swore that record out. It buoyed me up for the perilous work of the day. Then there were French love songs and operatic selections by Clement, the great French tenor. Those officers seemed to have many of Clement's renditions. Later, I think I guessed the reason why, beyond, of course, the charm of his voice.

As we flew upward in that sector, to the south of us rose the snow-capped Alps in all their majesty; cold as Greenland's icy cap in the bright morning sun, warm with a salmon glow as the sun reddened at eventide. And south of that mountain barrier, Tito Rufo, greatest baritone of his day, whose record I was wearing out, was flying with the Italian aviation. Certainly

SUPPOSE A GIRL SAYS TO YOU, "I'm in love." "Well," you reply vaguely, "I'm sure that's very nice," trying to hide your inner feeling of so what, it happens every day. But suppose she says instead, "I'm so in love!" Your ears begin to wiggle gently, and you murmur a sincere "Tell me more!"—especially if she dwells a bit on the so-o-o. The point is that in every phrase, there is one significant word which lifts that phrase from the trite, and breathes the life of interest into it.

In this chapter heading, "Reading a Lyric," I have used the word "reading" in its elocutionary sense, which really means delivering with expression; with logical expression which will bring out to your listeners the whole meaning of the lyric. The mechanical basis for this expression is your ability to spot and highlight these significant words. The artistic basis for it harks back to our Spotlight, "Create and Sustain One Mood."

Every song has one predominant mood, and only one. In fact, the prime reason for the almost naive simplicity of many lyrics rises from this necessity of creating a single emotional effect, excluding anything which doesn't contribute to it, no matter how good the line may be in itself. The mood is easy to determine; the reason many amateur singers gallop off madly in all emotional directions in a single song is that they've never been told, and have never discovered for themselves, the vital necessity of determining this one mood and planning their whole rendition to drive it home.

I grant that frequently there are slight changes of mood within the song. Let's face the *Music and Dance*, for example, suggests a more or less emotional rendition all the way through except for the line before they ask us to pay the bill—on which if you continue to "take it big," you become ridiculous. This line was written in deliberately, its function being to lighten up the song and provide a break to avert monotony. Going back to a previous chapter for our analogy, the Predominant Mood is like Tempo, applying to the song as a whole, while the submoods of the various lines are a sort of emotional Pace, their interplay giving color and emotional variety to the rendition. However, notice that these submoods are closely related to the predominant mood, and their expression should be shaded imperceptibly. A lilac bush on a spring day seems to have different colors in the varying lights of sunrise, noon, sunset, and twilight; but whether the color seems blue, lavender, purple, or whatever, you always know it's a lilac bush. Similarly, let your submoods be such delicately shaded variations from the Predominant Mood that your audience always knows what that predominant mood is.

Bringing a Song to Life

By

Charles Henderson

Editor's Note: In December we reviewed in THE ETUDE MUSIC MAGAZINE "How to Sing for Money" by Charles Henderson, a finely trained musician, published by George Palmer Putnam of Hollywood, California, price \$3.95. By permission Mr. Putnam and the author, we are reprinting one chapter which we have chosen from this most novel book, and which we believe all, who are in any way connected with singing, will enjoy reading. Mr. Henderson has trained Hollywood stars, whose incomes are reputed to be several millions of dollars a year, in the practical presentation of songs. His ideas, applied to classical and religious songs, would make many more thoughtful singers.

Identifying the Mood

To determine this predominant mood, run over the lyric and ask yourself, "What emotion should I be feeling as this song comes from my heart?" In *Little Lady Make Believe*, it's parental tenderness. In *Lover Come Back to Me*, it's entreaty. In *Carolina Moon*, it's nostalgia. In *This Is My Lucky Day*, it's joy. In *Ya Got Me*, it's light banter. In *Where Are You?* it's hopeless longing. In *Hallelujah*, it's exultation. Of course, in most popular songs, the predominant emotion is love of one kind or another, ranging from the gay feeling of *Says My Heart* through the serene romance of *Now It Can Be Told* to the throbbing intensity of *More Than You Know*.

The degree of abandon or restraint which you apply to your rendition of a song will depend on many factors—the mood of the melody, the sense of the lyric, the environment, and your own personality; but no matter how restrained your rendition, it will gain power if you know what the Predominant Mood is. The simple knowledge of the mood will color your delivery without conscious effort on your part. The danger lies in oversteering; for, just as a beautiful painting can be made ridiculous by painting on a mustache, so you can make yourself ridiculous by stressing one emotion so heavily that it goes over the line into the next group; as tender into tragic, whimsical into silly, wistful into gloomy, and joyful into hysterical. It doesn't take much oversteering to throw an honest emotion into a caricature of it.

So decide upon the Predominant Mood and create it, because an audience bent on amusement wants to feel, not think. And when the mood is created, sustain it and it alone throughout the song. Take *Nice Work If You Can Get It*, as Maxine Sullivan recorded it. Now try to imagine it sung in the emotional, heavily dramatic mood of *Body and Soul*; the effect would be ludicrous, unconvincing, and incapable of arousing any audience emotion except pity for the misguided singer. Suppose, again, the singer starts the song with (Continued on Page 194)

EVERYONE WHO LOVES MUSIC wants to sing. Whatever your voice may be, if its quality is not warm, vibrant and sincere, its ready-to-communicate your thoughts, your good taste, your feelings—it is not fulfilling its natural capacity.

The quickest and surest way to improve a voice is to follow the example of radio and concert singers and take face to face instruction with a good vocal teacher. But you may live in a community where there is no such teacher. Or perhaps you are an instrumentalist who wishes to develop musical expressiveness, but who has no extra money for vocal lessons. If such is the case, much can be accomplished by studying alone.

Imitation is the life of the singing voice. Not that one voice will ever sound exactly like another. Its quality is as individual and unique as your finger tips. But listen to a full-toned, resonant voice, freely and easily produced, and automatically you will let go of undue muscular contractions and your own voice will begin to flow out with more naturalness and ease. It will not sound like that other voice—it will sound more like your own natural self than ever—but it will sound fuller toned and more resonant.

Imitation as a Teacher

Those who take vocal lessons imitate their teachers, consciously or unconsciously. That is why they always should study with one who sings, one who produces rich, vibrant, mellow tones. Everyone is today, surrounded by teachers, when the best voices in the world may be heard from the radio and the screen. It is so insensitive for every human being to sing, that listening attentively one can actually feel muscular relaxations and the right coordinations which another is using to produce tones, as though he himself were doing the singing. Try doing it yourself when you sing and you will discover your voice is so responsive that it will take on the good qualities of freedom, vigor and ease the minute you desire to imitate and practice them.

Start in by becoming more voice conscious. Listen to voices from the radio or from phonograph records. Analyze your response to them. Ask yourself which voices you admire the most and why. Compare your voice with this one then with that one. When you hear a clear, warm voice singing a song you are studying, listen critically. At the end, go to your piano and sing it yourself, using the same freedom, the same musical phrasing, plus the personal feeling as expressive of you as the singer's was of himself or herself. The effect would be you have much more imitative power than you suspected.

Each time you return from a musical movie, an opera, or a concert, bring home the sound of a good voice in your memory. As you learn to listen more critically and match quality sound with character part, you will discover that an artistic singer has complete use of his

voice. All the tones, high and low, flow out as one voice, vibrantly sympathetic. Also he has orderly, clean cut enunciation.

Some Fundamentals

There is no mystery about the vocal principles you learn in a vocal studio. The most important are seven in number and are followed by all successful singers.

Good posture is the first essential. Remember that the spine was given us to assist in correct

The Most Rapid Way to Improve Your Voice

By

Crystal Waters

carriage and that a fine carriage can do as much for your voice as it does for your appearance. Stretch out your backbone and keep it straightened up all the time as though you were carrying a book on the top of your head. This does two good things for the voice. It holds up the head so that the vocal apparatus in the neck can make its best sounds; and it holds up your ribs so that you can breathe properly for the production of good tone. Then, when the head is well balanced on the top of your spine, the spaces which amplify the voice are directly above the vocal bands.

A loose, open throat passage is the second vocal principle. This enables the self-acting vocal bands to vibrate more freely, and it opens the space around them for amplification. Many, probably most, singers have somewhat tight and constricted throats. Sometimes this tension is caused by eating habits, like swallowing, for instance, and neglecting to relax after we have

finished eating; sometimes it is caused by intense emotional experience and the muscular tension hangs on long after the experience has passed away. Whatever the cause, tension may be eliminated by yawning and stretching.

To open the throat for singing, imagine you are drinking in the breath through the mouth and nose every time you breathe. You will discover that spontaneously your throat relaxes and expands. Do this for a few minutes every day, before practicing. Also induce some good big yawns. Gradually the voice will become more resonant.

Breathing deeply and comfortably is a third vocal principle. Remember that the voice is like a wind instrument. Take time for a good deep breath before each musical phrase. Just as a cornetist does before he plays. There is more time than you think, if you do not hang too long on to the final note of the last phrase. While you are a student, there is no harm in prolonging the pause between phrases while you drink in a full breath. By the time you are ready to sing in public, the habit of breathing a full breath more swiftly and silently will have been formed.

Watch the movie singers and it will be found that they always breathe before singing a phrase—their lips slightly parted to drink it in quickly. No, they do not swell up their chests and heave their shoulders, as you probably do when you take these first deep breaths. Every vocal student does that at first. The trick is to breathe deeply by lifting the lower, floating ribs and expanding the waist line—and then to pull in the waist line to let the breath serve the tone.

Resonance in your voice is a fourth vocal principle. Resonance is sympathetic vibrations which make your softest tones sound round and full and carry to the far end of a hall. And it makes your large dramatic tones sound mellow and pleasing.

The Full Throated, Resonant Tone

All radio and concert singers want resonance and none of them can afford to have a nasal quality. The instant the round ringing tones of Mme. Flagstad are heard, for example, one realizes that here is a voice with the luster of resonance in it.

Almost all vocal students have at first nasality to a degree, especially in syllables which contain one of the nasal consonants, *m*, *n*, or *ng*, before or after the vowel. If it is before the vowel, it sometimes lingers on, making the vowel sound nasal. If it is after the vowel, it is sometimes anticipated and nasalizes the vowel. But this is quickly eliminated by some thoughtful practice. Stand with the back to a window, with a mirror held to throw light into your mouth. As you drink in breath and induce the beginning of a yawn, notice that the soft palate is

VOICE



ROSA PONSELLE in "La Gioconda"

The Teacher's Round Table

Keeping Strict Time

I have a pupil in the second grade on the piano who reads fairly well, but every measure slows up or stops altogether; in other words, she does not keep strict time. I do not know how to get her out of this habit. She realizes that she does not keep correct time, for she can tap a pencil in perfect time when I play for her. I do not keep her on each piece until she can play it perfectly, but I realize that she would never leave that piece if I did that. So I place each new piece hoping that eventually she will be able to go back to her old pieces and play them without a hitch; but so far she is not able to do so. After a year of instruction she hesitates or stumbles. There is not a solitary one of her former pieces that she can play perfectly. She cannot read and execute all notes rapidly enough to keep good time. What is to be done with a pupil like that?

A. H. Indiana.

Have you tried giving her short, easy pieces, full of character and color—position in which you can turn her energies to other than note changes? By using a number with slow, swinging chords or enticing melody you can switch her attention to the quality, kind, and gradation of tone she is producing. Then I am sure much of the halting will disappear, for she will listen attentively to her playing, and will want to produce smooth, flowing, "hitchless" phrases. With such students I have found it necessary only to rivet attention in order to produce the desired result.

To develop accuracy and speed, give her short "one impulse" technical exercises, and put her on Goodrich's "Pre-ludes," a book which I have often recommended here.

An Annoyance

My teacher often annoys me by playing along with me at a second piano, during lessons. Is there anything I can do to stop him from doing this? Is it customary for teachers to play with students at their lessons?

O. B. New York.

It is not. Any teacher who indulges in this reprehensible habit does so because: 1. he finds it a good opportunity to get in some piano practice himself; 2. he prefers not to hear the student's imperfections, fooling himself into thinking that the pupil is playing the phrase as he himself "interprets" it; 3. he hopes, mistakenly, that it assists the pupil to "keep time"; 4. it helps him to stay awake during the lesson.

Listening critically to a student takes every ounce of concentration a teacher can command. How can you judge the quality, proportion or effect of a phrase if you and the student are playing it simultaneously? And this goes also for the student who cannot formulate any notion of the phrase unless he is listening with utmost attention to the instructor's illustration.

Whenever your teacher plays along with you, stop and listen; if he asks you why you are not playing like him that you are so entranced with his beautiful performance (excellent reason), or so disturbed by his participation (not so good), that you cannot continue. If in this persist in this habit, you will soon cure him of the irritating habit.

Conducted Monthly

By

Guy Maier
Noted
Music Educator

Correspondence with this Department is requested to find their letters to Our Hand and Ditty Words.

Reinecke (easy); "Love Waltzes," Sets 1 and 2, Brahms—Maier; *The Gryphon and the Mock Turtle* (Minuet); also *The Duchess* (Pascagliola), Simmons; (both of these new, effective pieces are from his of these new, "Wonderland" Suite); *Gavotte and Musette*, Raff; *The Maid of Ganges*, Liszt—Hessberg; *Malaguena*, Lecuona—Nash.

Do you know the Presser "Handbook of Ensemble Music"? In it you will find a remarkably wide choice of ensemble music for two pianos, by the publishers of The Evans, and others. Send for it at once.

Editions and Fingering

1. Why are editions not exact in pedal indications? From my experience with both pedaling and fingering, I have come to the conclusion that cheap editions are just as good (or as bad) as the expensive ones.

2. What do you consider the best fingering for scales in double thirds and double sixths?
L. B. New York.

1. Pow! What a brick to hurl into the publisher's window! But please do not blame him, for, like the ancient pianist in the story, he is doing his best. No one else is greater lengths to get authorities on fingering and pedal markings for his editions. Composers are slack or incompetent in such matters; so what can the poor publishers do? Most of them not only have a staff expert to help in such matters, but also call frequently on others from outside. I have often been asked by publishers to finger or pedal compositions, but am too busy to do so. It is a thankless task, for both fingering and pedaling depend on—first, the hand of the player; second, his technical ability; third, his individual "interpretation" or conception of the composition. Now, there is a tall order for a "fingerer" or "pedaler," isn't it? The only plan I have to suggest is to give all pieces two or three different sets of fingerings—which often is not practical—and to omit pedal markings entirely.

After all, let us count our blessings. How much better it is to have the fingerings we possess, if only to use as suggestions, than to have none at all. But you are mistaken about "cheap" and expensive editions—there are only two grades, good and bad.

2. See Isidor Philipp's "Complete School of Technique" for such fingerings. They are the best I know.

Kindergarten Classes

1. Could you suggest a course to follow with a kindergarten piano class? What should be taught to such a class? How often should the class meet? How many pupils would it be advisable to have in a class? What should the age limit be, books or materials I might use?

2. Also, there are several piano songs in age from fourteen to sixteen that I would like to have in a dirt or ensemble class. Most of these songs are rather poor sight readers, but can play about fourth grade music. I thought the ensemble class might arouse interest in more intensive work. Will you please suggest material I might use? I cannot use two piano materials.

Mrs. G. T. Kansas.

1. For full information concerning kindergarten piano classes see the Teachers' Manual of "Playing the Piano." Maier-Corbin. Attractive book to use for pre-school courses are: "Music For Every Day" (in its four volume edition for primary classes); "Kindergarten Class Book" by Ada Richter; "Beginning at the Piano" by Berthele Frost.

2. Send to the publishers of THE EVANS for the catalog "Handbook of Musical Piano Music." Here you will find a veritable embarrassment of riches in single and "suitable" selections of all grades in four and eight hand ensemble. Your classes would be much more attractive to the student if you installed a second piano. I fail to do how any teacher can manage with only one instrument. Posing the student off the bench when you want to illustrate or "show him how it's done," is such a waste of time and energy. Besides, a studio with a second piano looks more professional and prosperous. And nowadays, with piano purchase or rental so reasonable, there is little excuse for not having the additional instrument.

Doorway to the Classics

Please tell me how to introduce two children, aged twelve and nine, to the classics. I mean, give some sense of the music which is easy enough for them to play, but still written in its pure form. I am so afraid of giving them something which is too hard for them. They have studied music for two years.

J. S. Texas.

The earliest volume of early classic I know is "Graded Classics for the Piano Book I" (Grades I and II) Kinsella. These, however, are mostly excerpts and simplifications. Slightly more difficult are Little's "Preliminary School Book" (Grades II and III) containing thirty-one compositions by Bach, Handel, Corelli, Couperin, Scarlatti, Mozart, and others, many of them arrangements of the Thompson's "Miniature Classics" and "Little Classics for Little Fingers" arranged by Rovenger.

It is very difficult to find classic literature simple enough for a third grade student to play in the original. Arrangement or adaptation is almost always necessary. Do you know my selections from the Schubert Waltzes, especially Sets 1 and 2? These are simple and "pure" state, and would make admirable material for your youngsters. Add to these may be Schumann's "Album for the Young," filled with pieces from first to fourth grades, all of original Schumann compositions, and most of them interestingly romantic. His "Kinderscenen" are a bit more difficult and include the famous "Träumerei." Carl Reinecke wrote the interesting "early pieces" in both romantic and classic styles.

IN PREVIOUS DISCUSSIONS of the problems on the clarinet, involving tone and *staccato*, we have seen the fundamental importance of a coordination of the physical and mental aspects of those problems. Again we can best delve into the matter of technique by speaking of mental attitudes and physical actions, for only by understanding them and putting into practice the concepts involved can the player achieve the heights of musical expression.

One of the principal characteristics that makes a person fine, whether he be a laborer or an artist, is that of sincerity. And in a musician sincerity must shine through all that he does. He must believe that intelligence guides the playing of an instrument, not ridicule the claims made in behalf of mentally correct attitudes. He must sincerely believe that musicianship is a little more than craftsmanship, that an artist is more than a player. Where sincerity is lacking, we find an apathy, an ignorance of the ideals of music. The insincere player hides behind defense mechanisms, lives and moves in a tiny, restricted sphere—an automaton responding solely to black dots on white paper, opening and closing holes in a two-foot cylindrical pipe. But the fine clarinetist—the one performer on any instrument—has a purpose in life, a vision, an art sense.

Behind our mental processes, however, lie the physical aspects of the problem of technique. We must inquire into the material of physical activities of playing the instrument in the best manner possible, determining and examining those factors which enable the musician to perform expertly. Then we correlate action with thinking and are on our way to mastery of the clarinet. An analogy lies in driving a car: first we have to possess an automobile, then we learn the essentials of operating it. But if we stop at that point we are not drivers. We must have a respect for the car as a good mechanical device, and know something of its make-up. We must subject it to conditions under which it will operate and envision driving experiences. With the addition of experience and practice, we are then in a larger sense car drivers.

Technique on any instrument is in general a physical reaction of muscles and nerves to a stimulus. The problem, therefore, lies primarily in developing these nerves and muscles to react in certain ways from certain stimuli. In turn, this becomes the problem of training hands and wrists and fingers to act in definite ways by force of habit. Instrumental techniques may vary in form, but these fundamentals are applicable to all.

Physical Activities

Technique on a clarinet—in this case the Boehm system clarinet—can best be explained in terms of the activities of arms, wrists, hands and fingers. There are only two ways of accomplishing an aim—the right way and the wrong way, although we may qualify the statement by saying that at times it is difficult to brand the method as right or wrong. One of my teachers once said to me, "Play your instrument well and I won't care if you rest your head in a barrel of water while doing it!" We must take into account personal differences, and

Some Vital Problems of the Clarinet

The Problem of Technique

By

William H. Stubbins

Instructor of Clarinet, University of Michigan

This is the third in a group of articles by Mr. Stubbins, dealing with problems of the clarinet.

oftentimes true artists on an instrument have eccentricities in technique which suit their needs precisely, but which may deviate from what might be generally considered the ideal.

Individual differences cause us to do the same teacher and friend, won admiration for the high degree of efficiency to which he developed certain physical principles. His axioms of technique, such as, "Maximum result with minimum effort"; "Close communication of fingers and keys"; and his very definite contribution to clarinet technique of the principles of "quiet wrist", and "streamline position" have been of inestimable value. The following descriptions of certain physical aspects of clarinet technique are based largely on his principles.

To achieve good playing technique on the clarinet, the body should be erect, whether one is standing or sitting. The elbows should be close to the sides, and the instrument held at an angle of about forty-five degrees from the body. Arms should be straight, not curved or bent, and the wrists should continue this straight line to the line of the clarinet. When this correct position has been assumed, it should be possible to place a ruler in a straight line from the elbow across the wrist bone to the knuckle of the forefinger.

The wrists should be straight, not curved upward, or inward as in the cramped position known as the "broken-wrist." The hands should not be in back of the clarinet, but held just as one would normally grasp a round stick held directly in front of the body. The left thumb is held at a forty-five degree angle across the tone hole in the back of the instrument in such a manner that the inside tip of the thumb just touches the register key. Thus a slight movement of bending the thumb knuckle will open or close the register key at will.

The right thumb should be placed under the thumb rest on the lower (Continued on Page 200)

BAND and ORCHESTRA
Edited by William D. Revelli

THE SCHERZO IN E MINOR, Op. 16, No. 2 (sometimes called also "Capriccio"), by Felix Mendelssohn-Bartholdy, represents the composer at his best pianistically and illustrates his especially great gift in this particular style. A contemporary of Chopin, Schumann, Schubert and Weber, with whom he formed the group of great romanticists of the Victorian Era, he was more versatile than either of the four and gave to the musical world an incredibly varied list of works, all perfectly written and showing consummate ability. His culminating point, nevertheless, was the *scherzo*. As an illustration we need only mention the *scherzi* from "A Midsummer Night's Dream," from the "Trio in D minor, for piano, violin and violoncello," and, last not least, the very delightful and striking number which is the subject of this lesson. Whether for full orchestra, chamber music, or piano solo, Mendelssohn succeeded extraordinarily well in this form. He was, indeed, the "man of the *scherzo*," just as Chopin (after John Field who was the originator) will remain popularly associated with the *nocturne*, Schubert with the *moment musical*, and the great ancestor, Johann Sebastian Bach, with the *fugue*.

Mendelssohn perhaps never reached the depth, the emotional power of a Chopin; and for this reason he can hardly be placed on the same glorious level in the hall of fame, notwithstanding the fact that Chopin wrote almost exclusively for the piano. Mendelssohn also lacked the faculty for expressing tender avowals, confident intimacy, soul reaching effusions—a trait which Schumann possessed in the highest degree. But Mendelssohn's technic was tremendous; and his knowledge of the instruments and of the voices made up, to a certain point, for whatever deficiency might occasionally be detected in the lyricism of the inspiration itself.

Versatility . Personified

It is, of course, futile to try to gauge the respective value of geniuses. Each one possesses his own individuality and cannot be compared with the others. But if one attempts some kind of an appraisal, it is advisable to separate the inspiration from the means through which it is expressed. Doing so with the above mentioned names, we find that Mendelssohn and Weber, for instance, were splendid orchestrators whose scores can be studied profitably to this very day;

suggestive of "brilliant glass," like for instance the icy glitter of patent leather. Whatever truth there may be in that, is it not wise to remember that patent leather also possesses polish and smoothness?

Mendelssohn's activities as a musician were manifold. A member of the wealthy family of

The Fairy-Like "Scherzo in E Minor, Op. 16, No. 2" by Mendelssohn

A MASTER LESSON

By
Maurice Dumesnil
Eminent French Pianist



THE KING AND THE QUEEN OF THE FAIRIES, OBERON AND
TITANIA

Mendelssohn's very refined and delicate nature fitted him to write such music as the "Scherzo in E minor."

bankers by that name, he was financially independent; and this enabled him to travel extensively. He appeared frequently in the European capitals as a pianist, giving the first performances of his concertos and other compositions for piano and orchestra. Later, he developed the famous orchestra of the "Gewandhaus" in Leipzig to the form which it still retains today, and to an international fame for long unique in the world. He was a remarkable conductor, precise and efficient, and he remained in his post for the number of years. It was during his directorship there that he had the opportunity to welcome Chopin to the city. He was much impressed by the visitor and termed him "a profoundly original and captivating artist at the same time as a consummate virtuoso." Incidentally, it is interesting to remark that Chopin, born in 1810, one year after Mendelssohn, also died one year after him, in 1849.

Mendelssohn's cleverness as a *scherzo* writer must not conceal his still more popular achievement among the masses, the "Songs Without Words." Here is also something distinctly his own. Many have become great favorites: the *Spring song*, all fragrant with lilacs; the *Spinning song*, with its delicate purring; the *Hunting song*, with its horns echoing through the rusty lanes of an autumn forest; these are on all pianos and sing in all memories.

Summing up, Mendelssohn's piano music does not belong only to the concert platform; its excellent pedagogic value should make it a part of the daily diet of all aspiring pianists.

A Piece of Many Beauties

The *Scherzo in E minor* is a splendid *staccato* etude, calling as it does for many different modes of attack, in order to produce coloring within the *staccato* itself. Whenever the word *staccato* is mentioned, it is customary to think of the usual detached playing produced by the flexible motion of the wrist. There is also, of course, the *staccato* which comes either from the forearm, or from the entire finger. But there still exists another way, and it is particularly suited to the extremely delicate tone quality necessary in this work; we might call it the "wiping" touch. It comes from the middle joint of the finger, and the action must be (Continued on Page 202)

See opposite page for master lesson on this piece by Maurice Dumesnil.

Edited and fingered by Maurice Dumesnil

MASTER WORKS

SCHERZO

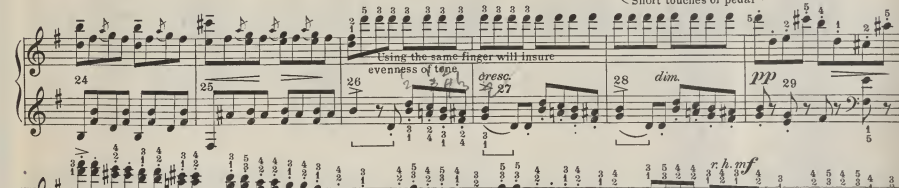
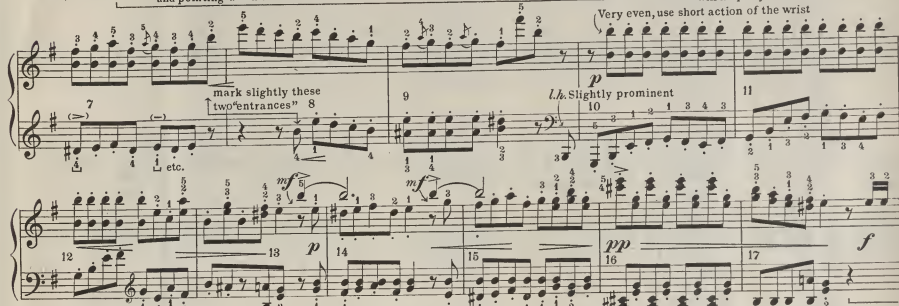
FELIX MENDELSSOHN-BARTHOLDY,
Op. 16, No. 2

Presto M.M.♩=100



Hold wrist high, finger stiff
and pointing downward

Light, short touches of pedal
will help rhythm



MARCH 1940

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THE ETUDE

Lift both hands rather high and keep perfect rhythm

Roll hand without finger articulation

Suddenly loud and "brassy"

pp 39 *f* 40

41 *r.h.* *p* 42 *r.h.* 43 *r.h.* 44 *p* *più f* 45

L.h. still f

Build the crescendo very gradually Slight "leaning" accents

Lifting the pedal half way and quickly will avoid confusion and help elasticity of rhythm

ff 46 47 48 *pp* 49

p 50 *cresc. mf* 51 52

f 53 *cresc.* 54 *ff* *con fuoco* 55

Mark shrilly the first note of each group

See arrangement in the text

56 57 58

The strong beats *ff*, the first beats more marked than the others

Use a mixture of wrist and forearm action

Come back to *mf* in order to get a fine crescendo

martellato

f 59 60 61 *mf molto* 62 63 64 *pp* 65 *ff* 66 *pp* 67 68 *ff* 69 Let down

a tempo

the tempo slightly *dim.* 70

p 71 *una corda* 72 73 74

Slight "leaning" accents

p 75 76 *tre corde* 77 78 79 80 *cresc.*

Short touches of pedal

Suddenly louder

r.h. still mf

mf Keep exact tempo 81 82 83 84 85 *sf* 86 *dim.*

L.h. f

Touch the keys very lightly, on the surface

pp 87 88 89 90 91 *mf* 92

una corda L.h. p

93 94 95 96 97 98 99

f *r.h.* *r.h.* *r.h.* *r.h.* *p* *r.h.* *r.h.*

l.h. *l.h.* *l.h.* *l.h.* *l.h.* *l.h.*

dim. *poco rit.*

una corda

a tempo

pp 100 101 102 103

leggiere

104 105 106 107 108 109

ppp

No pedal, imitate pizzicato of cellos and basses

PASSEPIED

From the Fifth English Suite

JOHANN SEBASTIAN BACH

Grade 3.

Allegro M.M. ♩ = 58

p sempre

176

THE STUDIOS

FASCINATING PIECES FOR THE MUSICAL HOME

THIRD TARENTELLE

Wilson G. Smith used to say with his "Buckeye" colloquialism that his *Third Tarentelle* should be played with "zip." The piece offers no difficulties for a well trained fourth grade student. Grade 4.

WILSON G. SMITH, Op. 84, No. 4

Presto M.M. ♩ = 160

ff

Fine

grazioso

D. C.

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SONG OF THE OLD MILL

Listen to the water-mill,
How it seems to sing,
"Though my wheel is seldom still
Life's a cheerful thing!"

"For I grind the corn each day,
Do the best I know;
There's no one who will not say
I am sure, if slow!"

LILY STRICKLAND

Grade 3.

Allegretto M.M. $\text{♩} = 132$

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WITH SAILS UNFURLED (A GLEAMING WAKE BEHIND)

FRANK GREY

Grade 3.

Allegretto con moto M.M. $\text{♩} = 108$

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THE STUD

Last time to Coda 1 12

Grade 24.

Introduction
Slowly and Dreamily M.M. $\text{♩} = 63$
Right Hand

LULLABY

JOHANNES BRAHMS (1833-1897)
Arranged by Margaret Anderton

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PASSEPIED

One of the distinguished sensations of the concert stage and the radio during the past few years is the brilliant and versatile Alec Templeton. We have the honor to present, in this issue of *The Etude*, one of his latest compositions, "Passepied," which is so characteristic of his individual style that we are sure it will be played on scores of recital programs this year. The piece is a modern treatment of an old dance form and should be played up to the metric marking given. Grade 4.

ALEC TEMPLETON

Légère

Allegro moderato M.M. $\text{♩} = 84$

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THE ETUDE

Grade 4. Joyously M.M. $\text{♩} = 112$

FLOWERS IN BLOOM

MANA-ZUCCA, Op. 154, No. 10

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First system of the musical score for 'Geisha Dance'. It consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom two staves have a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *Fine*, *mp*, *p*, and *rit*. The system ends with a double bar line and a 'D.C.' (Da Capo) instruction.

GEISHA DANCE

The incessant call for compositions of the "novelty" type is answered in this very lively and characteristic piece by the American composer, William Baines. Written designedly so that it "runs off the fingers," it has a swing that young players will enjoy. The trio, with its cantando section alternating between the right and the left hands, is made more effective by watching the staccato marks. Grade 3½.

Moderato M.M. ♩ = 126

WILLIAM BAINES

Second system of the musical score for 'Geisha Dance'. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The bottom two staves have a bass clef and the same key signature. The music continues with various rhythmic patterns and dynamic markings such as *f*, *mf*, *cresc.*, and *brillante*. The system ends with a double bar line and a 'Fine' marking.

Third system of the musical score for 'Geisha Dance'. It consists of three staves. The top staff has a treble clef and a key signature of one flat. The bottom two staves have a bass clef and the same key signature. The music features a mix of eighth and sixteenth notes, with some triplets. Dynamic markings include *ff pesante*, *p*, *mf*, *cresc.*, *f*, *mf cantando*, *leggero*, and *brillante*. The system ends with a double bar line and a 'D.S.' (Da Segno) instruction.

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

YE OLDEN DANCE

STANLEY T. REED

(Swell: Soft 8' & 4'
Great: Flutes 8' & St. Diap. 8' Coup. to Sw.)
Prepare (Choir: Soft Flutes 8'
Pedal: Soft 16' to Gt.)

Hammond Organ Registration in Italics.
In stately measure

MANUALS
Sw. *mp*
Sw. A.
PEDAL
Ped. 3-2

Gt. *mf*
Gt. 6 *mf*
Gt. F
Ch. *mf*
Sw. *p*
non legato
Sw. (Soft 8' only)
off Gt. to Ped.
add Sw. to Ped.
Ch.
Sw. to Gt.
as at first
Gt. 6 *mf* a tempo
Gt.
Gt. to Ped.
allargando
cresc.
poco dim. e rit.
f

THE STYL

WATER LILIES

ROY NEWMAN

Sara Teasdale*

Lento
p dolce
rall.
If you have for-got-ten wa-ter-lil-ies float-ing On a dark lake a-mong
p dolce
rall.
a tempo dolciss.
moun-tains in the aft-er-noon shade, If you have for-got-ten their warm sleep-y fra-grance,
a tempo
pp dolciss.
rall.
p a tempo
Then you can re-turn and not be a-fraid. But if you re-mem-ber, then turn a-way for-ev-er
rall.
p a tempo
a piacere
a tempo
To the plains and the prai-ries where pools are far a-part; There you will not come at
col canto
a tempo
appena rit.
rall.
molto allarg.
dusk on clos-ing wa-ter-lil-ies And the shad-ow of moun-tains will not fall on your heart.
appena rit.
rall.
molto allarg.

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LIFT UP YOUR HEADS, O YE GATES!

ANTONIO SECCHI
1784 - 1821

Arranged by W.A.T.

Molto moderato

mf Lift up your heads, O ye gates; Be ye lift up ye ev-er last-ing doors: And the King of Glo-ry shall come in. The King of Glo-ry shall come in. The King of Glo-ry shall come in. *cresc.* *largamente* *cresc.* *rit.* *mp* who is God, save the Lord? Or who is a rock, save our God? For who is God, save the Lord? Lift up your heads, O ye gates, The King of Glo-ry— *dim.* *rit.* *mf*

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THE TUBE

f poco più mosso *rinforzando* *cresc.* shall come in. Who is this King of Glo-ry? It is the Lord, strong and might-y, The Lord of Hosts, He is the King. He is the King of Glo-ry! *ff largamente* *ff* *rinforzando*

FROLIC OF THE BELLS

LOUISE WOODBRIDGE

Con spirito

VIOLIN *mf* *Fine*

PIANO *mf legato* *Fine*

f *pp* *D.C.* *f* *mp* *D.C.*

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IN THE PALACE

POLONAISE
SECONDO

SECONDO

FRANK L. EYER

Allegro M.M. $\text{♩} = 108$

Allegro M.M. = 108

POLONAISE
SECONDO

The image shows a page of musical notation for a piece titled "POLONAISE SECONDO". The tempo is marked "Allegro M.M. = 108". The score is written for piano and bass, with two staves per system. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *f* (forte) and *mf* (mezzo-forte) are indicated. There are also articulation marks like accents and slurs. The score is divided into measures by bar lines, and some measures contain fingerings (e.g., 1, 2, 3, 4). The piece concludes with a "Fine" marking and a repeat sign.

IN THE PALACE
POLONAISE

POLONAISE
PRIMO

PRIMO

FRANK L. EYER

Allegro M.M. ♩=108

DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

TOO BAD!

HENRY S. SAWYER

Grade 1.

Grazioso M.M. $\text{♩} = 80$

Ma-ry came to my house On a Sat-ur-day, Bring-ing all her dol-lies So we two could play.
Ma-ry brought some can-dy, Pop and gin-ger-bread. Was-n't it a pit-y I was sick in bed?

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MY NEW BIKE

HUGH ARNOLD

Grade 2.

Moderato M.M. $\text{♩} = 168$

I got a brand new bike to-day, It's paint-ed red and white, It has a horn that blows "honk! honk!" light to use at night. Honk! honk! Honk! honk! Honk! honk! I like to blow my horn. "honk! honk!" flash the light on too, I'm going to shine my bike each day, To keep it nice and new.

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THE ETUDE

THE TREASURE HUNT

SARAH COLEMAN BRAGDON

Grade 1.

Moderato M.M. $\text{♩} = 80$

mf *mp* *Fine* *D.C.*

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Bring melody out; play
accompaniment with a gentle
arm attack and wrist dip.

A SONG FROM THE DEEP

BERNARD WAGNESS

Grade 2.

Moderato M.M. $\text{♩} = 144$

p *f* *mp* *p* *cresc.* *diminuendo* *l.h.*

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THE CURTSEY

CEDRIC SAXON

Grade 3. Tempo di Minuetto M.M. $\text{♩} = 132$

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Ped simile

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THE MAIL MAN

LOUISE E. STAIRS

Grade 14. Allegro moderato M.M. $\text{♩} = 69$

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THE STAIRS

The Heart of the Blues

(Continued from Page 152)

"go-o-one" and hold the note. The Negro becomes impatient of silences, and fills in the rest-spaces with impromptu embellishments of his own. He slips in an "Oh, Lawdy!", or an "Oh, Baby!" before the next regular beat is due. These natural improvisations are the foundations of jazz. As the old folk airs came to be written down, the composers filled in the rests, or "breaks," with the most elaborate embellishments of which they were capable. Then orchestras took them up and added new improvisations for each of the various instruments. Then more sophisticated arrangers put in still more elaborate curlicues. The grandson of the old gang worker who put in a simple "Oh, Lawdy," fills in with virtuosity on the saxophone; but both are expressing the identical racial instinct in a typically racial way.

A Style Develops

Just as the syncopations and fills have become more elaborate, the form of the three line stanza has undergone changes. The third line is no longer a repetition; it has taken on the color of an explanation. In my *St. Louis Blues*, the line "hate to see de evenin' sun go down" is repeated once, but the third line tells why, "Cause ma baby, he done left dis town." Later, too, the simple, natural twelve measure strain became elaborated into the conventional chorus. So the blues developed into jazz.

I have been called the "Father of the Blues," and I am proud of the title. My old *Memphis Blues* was the first of the blues songs; and the success of the filled in breaks was established the first time the orchestra played it, when the chorus had to be repeated time after time so that the saxophone, the drum, the violin, all the instruments, could have a share in improvising novel turns. My purpose, however, was not the creation of "hot" music. That they have developed so is due to the inherent characteristics of the music itself. My purpose was to capture in fixed form the highly distinctive music of my race. Everything I have written has its roots deep in the folk life of the South.

Although my *St. Louis Blues* is the more popular, I think *Beale Street* has the more interesting history. As I was walking down Beale Street one night, my attention was caught by the sound of a piano. The insistent Negro rhythms were broken first by a tinkle in the treble, then by a rumble in the bass; then they came together again. I entered the cheap café and found a colored man at the piano, dog tired. He told me he had to play from seven at night until seven in the morning, and rested himself by playing with alternate

hands. He told me of his life, and it seemed to me that this poor, tired, happy-go-lucky musician represented his race. I set it down in notes, keeping faith with all that made the background of that poor piano thumper. If my songs have value, it is not that of dance numbers alone. I have tried to write history, to crystallize a form for the colored workman's personal music, just as the spirituals give form to his religious emotions. (Incidentally, you will find the same racial traits in the spirituals—the repetitive words, the groping blues tonalities, the syncopated rhythms, the impromptu fillings-in—elaborated along religious rather than secular lines.) For that reason, I cannot admire the sophisticated, made to order, commercial blues, which mutilate the simple Negro elements by dressing them up. I have the feeling that real blues can be written only by a Negro, who keeps his roots in the life of his race.

The Jazz-Swing Problem

I am often asked what differentiates swing from jazz, and I can best answer the query by telling a story. Long ago I wrote *Yellow Dog Rag*. It sold mildly well, and after a while I forgot about it. When the popular taste for blues asserted itself I took out that old number and changed its name to *Yellow Dog Blues*. Other than the name, I altered nothing. Within an incredibly short time I had earned seventy-five hundred dollars in royalties from *Yellow Dog Blues*—which, as *Yellow Dog Rag*, had not sold well at all. That set me thinking. If a mere change in name could account for this sudden success, then it was just "new fashion" that caused its popularity. That is my answer to the swing question.

Swing is not a new musical form; it is merely a dressing up of jazz. It is artificial and not meritorious, emphasizing the "littery" aspects of jazz improvisations, without the expressive depth that belongs to genuine blues. I suspect that it will pass in time, to make way for other "new fashions." But the blues, like the spirituals, will endure as long as the race does, because it is a genuine expression of folk traits. It may be born in Tin Pan Alley, but it is never conceived there. It is popular music in its truest sense, springing as it does from the soul of a people. For that reason, blues may well be regarded as "real music," and it should be performed in a musical way. It is helpful to remember that the fun and the gaiety of the blues state but half their meaning. The other half gives them their name; they express the pain as well as the joyous hopefulness of an essentially simple race.

Let me illustrate the psychology of the blues. Imagine a Negro who owes his rent and has been able to scrape but half of it together the night before it is due. He knows he

(Continued on Page 211)

The List of TODAY'S GREAT ARTISTS WHO USE TODAY'S GREAT PIANO IS A MUSICAL Roll of Honor

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Karin Dazas	Irma Scheneit-Hall
Jose Echaniz	Tito Schipa
Severin Eisenberger	E. Robert Schmitz
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Eugene Goossens	Magda Tagliaferro
Amparo Iurbi	Alexander Tansman
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The major consideration of the truly great concert artists is the authentic expression of their art. It is therefore with pardonable pride that we point to the imposing list of today's great concert artists who have chosen as their sole vehicle for musical interpretation,

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Bringing a Song to Life

(Continued from Page 164)

the smooth, satiny, Sullivan treatment, but midway through the chorus shifts to a gay, liling mood: here either mood is appropriate, but the mixture confuses the audience, and the effect of arousing one emotion by holding to one sustained, consistent mood is lost; and so is the singer's hold on the listeners.

Words That Awaken Life

A song with its mood established is a song brought to life. Good diction will let your individual words be understood, good phrasing will give them sense; but to bring a song to life, you must make your listeners believe in it, thrill to its drama, and be swayed by it emotionally. The mechanical basis for doing this lies in determining which are the "significant words" of the lyric, and in bringing them out.

In every song there are one or two words on which the entire meaning pivots. In every good phrase, there is one word which lifts the phrase from the trifle, makes it "different," broadens it, and then points up the thought, answers a question, lends color or atmosphere, and so on almost without end. It's the "significant word," the word without which the phrase would be flat.

Often the significant word is that which answers the reporter's question marks. Try to pick the significant word in the titles below, and then check your selections against my choices in the right-hand column.

Somebody loves me
Who?
I'm Alabama bound
Where?
You leave me breathless
How?
This is my first affair
Which?
Now it can be told
When?
Three little words
How many?
Isn't it a lovely day?
What kind?
It's been so long
To what degree?
Here are some other earmarks of significant words. Let them start your thinking, and you'll find others.

CONTRAST OR REVERSAL WORDS
BROWN eyes, why are you BLUE?
WORDS OF ENVY
PLEASE be kind.
ROMANTIC WORDS
I gave my HEART away. . . You
THRILL me thru and thru.
IMPERATIVES
TRY to forget. . . Don't ever leave

me.
ANSWERS TO ACTUAL OR IMPLIED QUESTIONS
... confidentially, it's you.

WORDS EXPRESSING LONGING, SEPARATION AND SO ON
Oh, how I MISS you tonight.
PLAY ON WORDS
Spring is here—I HEAR.
INTIMATE PRONOUNS
Just you and I.
CAREFUL WORDS
Be enthusiastic about wonderful and such.

ATMOSPHERIC WORDS
... in the CHILL of the night. Give
chill a cold tone quality.
COMPARISONS OR SUPERLATIONS
... and whisper "I love you." Do
as the lyric says, and give the I love
you a whispered quality.

ROBUST WORDS
Especially in Type I male songs, as in *Song of the Vagabond*, certain words must actually be shouted to give the rousing effect that is needed.

I'd suggest that after you have



"Please, Don, make it Andante Grazioso, not Presto Agitato on the down beat."

worked out your preliminary phrasing, you check each phrase and locate the significant word in it. As I said, some significant words will be highlighted naturally, having been given sustained melodic value; as in *wio* (four beats) *stole my heart away*. Others are important to the phrase, but not vitally important to the meaning of the song as a whole; to these you'll give a subtle expression, "think" their stress, almost not stressing them, since simply your realization of their importance will be almost enough to color them.

One or two of these significant words will be really "big," and will point up the whole meaning of the song. These words you will definitely feature by singing them a shade louder, or considerably softer, or by some effective dramatizing device. These devices are covered in detail in other chapters but I'll include here a reminder of the most common ones.

Entry, sustaining—usually after hurrying over the preceding casual words.
Pausing for breath, or pausing momentarily without breathing—

before or after the word.
Coloring the word with a controlled vibrato.
"Schmalzing" the word with a laugh, sob, vocal mannerism, etc.
Highlighting the word with a melodic variation.

Technically, of course, you "treat" not the whole word, but just its accented syllable. Also, you do not stress two words in succession, such as in *I've been a BLIND ONE*, except possibly in a dramatic ending. Finally, in planning your treatment of the "big" word always bear in mind the fact that musical considerations may outweigh the dramatic element. Be ready to compromise or even sacrifice the word if your dramatization of it forces you to fight the melodic line.

Now a caution about insignificant words. We refer to them elsewhere in the book as "casual words"; they are the ones which have no importance beyond tying the lyric together. Examples: Expressions such as *in the, for the, at the, didn't you, isn't it a, haven't you, the, don't you, would it be*; in short, combinations of prepositions, articles or auxiliary verbs. If sounded carefully they take no time, and must be treated as such. The really significant words into the shade by taking away the shadow part of the contrast. These words are such that your listeners know what they are even though they are not sounded with crystal clarity. Consequently, I suggest that you skip over them casually. As a matter of fact, in highly intimate singing you can actually abandon your singing tone and "speak" these words occasionally, which is an especially useful trick when they occur on notes so low that you would otherwise have to dig for them.

There are also whole phrases which are unimportant; often referred to as "throwaways." The clever songwriter realizes that a song which is relentlessly dramatic all the way through has no contrast, and is tiring to an audience. You should follow his lead and give contrast to your own rendition by "throwing in" these lines away; not going so far as to make them with sloppy diction or soft volume, rather just rattling through them with no particular emphasis. Important phrases may also be "thrown away" very occasionally to give them force. Now let us get back to our main issue, which is putting across the mood of the song; to which end the highlighting of the significant word is an important tool, but only a tool. Most stressing or highlighting should be imperceptible or understood by the emotion the listener without his realizing it. It was done, or for that matter, that he consciously realizing when the word came at all. If you're really good, he'll know he got a kick

out of the song, but he won't know why. Too many obvious tricks make a porterhouse steak into hamburger and it's only a step from hamburger to hash. A little expression goes a long way. Don't follow the lead of the gushy lady elocutionists and know the song over the fence, especially in front of a microphone which is going to exaggerate everything you do anyway. Don't put expression on every word until the song is a sticky mess and the rendition takes on the hysteria of a movie trailer. On the other hand, don't do it as an undertaker's advertisement.

I remember as a very small boy how our church choir director used to reach his peak of artistic interpretation when he said, "Page 14 soft." This was my introduction to the subject of dynamics in singing.

The trained singer usually possesses a tremendous dynamic range. Rosa Ponselle, for example, sang with glorious quality all the way from a barely audible pianissimo to a fortissimo of terrific power. The development of the dynamic range is one of the first objects of classic voice training.

The Most Rapid Way to Improve Your Voice

(Continued from Page 164)

and every consonant distinctly enunciated.

When Fred Astaire and Ginger Rogers are singing, they are as deft with the movements of their lips and tongue as they are with those of their light dancing feet. No extreme movements, no loss of momentum, all the movements accurately and economically taken.

To make the voice express your feelings, wishes, and moods is the seventh principle. Of course the voice will not instantly respond to all you feel; but do not allow that to discourage you. Voice never becomes full toned and richly vibrant over night. But continue to put into practice what you have seen and heard, and the voice will grow progressively more expressive.

Exercise the imagination by reading the words of a song line and over until you realize the experience which is its life as vividly as though it had been your own. Play the music on the piano again and again, noting how the pattern of notes guides the thoughts and the melodic line expands the feelings expressed within the words.

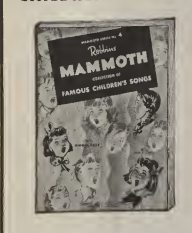
This will stimulate you to sing the message of the song with personal warmth and appropriate enthusiasm. Sing with round, rich tones and they will reveal your feelings. When the words are sung with the sound of your voice, you have learned your lessons well.

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Mother (With Soken Prologue) (1908) 15

- Whitehead, Alfred
He wants not friends that hate; Thy
love, adapted from the "An-
dante" (UNISON VI) by F. Mendel-
sohn (1897)..... 10

UNISON ANTHEM

- Whitmer, T. Carl
A child's prayer (1903)..... 10
- ## ANTHEM—MEN'S VOICES
- Bach, Johann Sebastian
Dearest Lord Jesus (Harmenized by L.
V. Saut) (C. B. B. Capella) (1907) 10

PART SONGS—MIXED VOICES

- Barnard, William
Stars with little golden sandals (1876) 15
- Brown, Alanson G. V.
Amaryllis (Louis XIII) (A Capella) (1878) 15
- There is a lady sweet and kind
(Thomas Ford) (A Capella) (1884) 15
- Forsyth, Chas.
To the sea (1896)..... 15
- Good, Harvey
On the right canal (Old Pennsylv.)
(Folk-song) (Sop. Solo) (1893) 15
- Goss, Arthur
Gently, Johnny my lingo (English
folk-song) (A Capella) (1902) 15
- My love she's but a lassie yet (Scottish
folk-song) (A Capella) (1901) 15
- Nafie, William S.
Sweet dreams, form a shade (A Capella)
(1901)..... 15
- Strickling, George F.
Hand me down yo' silver trumpet
(Spiritual) (S. A. T. B. Divided)
(Ten or Bar. Solo) (A Capella) (1892) 15

PART SONGS—WOMEN'S VOICES

- Bryce, Richard James
Star of the night (2-part) (1898)..... 15
- Douly, Nicholas
A song of joy (3-part) (1892)..... 15
- Greene, Bertha
The Robin in the pine (3-part) (1897)..... 15
- Levenson, Boris
Springtime's rawakening (3-part)
(1896)..... 15
- Moley, J. L.
The cling of the wooden shoe (Arr.
Victor Harris) (3-part) (1897)..... 15

PART SONGS—MEN'S VOICES

- Bernschtein, Franz
Sea-rest (1890)..... 15
- Klein, Gustav
Soprano (Arr. Norman Siskin) (1897)..... 15
- Whitehead, Alfred
Alleluia of the glen (Scottish Folk-
song) (Bar. Solo) (1899)..... 15

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Scherzo in E Minor, Op. 16, No. 2—A Master Lesson (Continued from Page 172)

very quick, light and crisp. It is as if we held the hand in playing position over a table, with forearm and hand on a straight line and the fingers curved. We then try to wipe off imaginary crumbs with the finger tips as these are swiftly pulled in toward the palm. If properly carried out, the tone will be as light as the bubble and will resemble the froth of the sparkling Champagne of my country.

Scherzo in the Italian, means "to jest, to joke." This ought to suggest gaiety, playfulness, merriment, good humor and frolic. Such is the spirit prevailing in the majority of the scherzos, even when they are written as in the present case, in a minor key. Chopin stands out as an exception because of the magnitude of his four compositions bearing that name. They even reach unto great dramatic power.

Our Study Begins

The opening measures of the Mendelssohn Scherzo (1 to 5) are obviously a trumpet bugle call; repeated several times during the composition, this call acts as a sort of leitmotif and brings fine unity; it justifies the word "military" which is sometimes used in connection with this number.

From the beginning we are faced with a serious difficulty: the three notes of the call must come out very neatly. Those who possess this piece in their repertoire know well that this of this clarity depends on the action of the piano. It is wise to try the instrument first, in case of a public performance. Sometimes, I have even modified the normal fingering of 3-2, right hand, because the keys refused to work properly that way; and on some occasions I use such an unorthodox fingering as 3-3 repeated, because the call "comes out better," strange as it may seem. The accented notes are played by the left hand. Withdraw quickly by the right hand so as to make room for the left hand which must come down with finger pointed and stiffened, giving the proper "brassy" tone.

At the end of Measure 5 the feather-leveletta begins, and up to Measure 17 we can use the wiping touch mixed half and half with short and crisp wrist action. Shadings and swell marks must be kept within the range of *p* and *pp*, so that the first return of the call at Measure 17 produces its full effect. Mark the first and third beats of each measure; but this must remain discreet and unobtrusive, and in reality, a slightly more tone on the first beat, on the third. Next, there must

be an absolutely unflinching rhythm. No rubato of any kind is permissible, as it would destroy the entire character of the music.

At Measures 23 and 25, and later at 76 and 78, one can strike the grace notes together with the lower notes of the interval of a third that follows. This produces the same effect as the original text and proves to be easier for certain hands.

The passage in thirds extending over measures 30 to 35, in the right hand, is played in strict tempo, without giving way to the natural tendency to increase the speed. The bugle call on B and F-sharp, at measures 31-32, in the left hand, comes through in the *mezzoforte* as against the piano in the right hand. When it is repeated one octave lower at Measures 34-35, the shaded *f* in the left hand, and *mezzoforte* in the right hand, thus preserving the same adequate proportion.

At Measure 36, the piano comes suddenly on the second beat, and the tone subsequently vanishes into delicate *pianissimo*, so as to emphasize the contrast with the blazing trumpet call when it appears for the third time. At measures 39-40, the arpeggiated chords are played with a crisp rotation of the forearm, and no finger articulation at all.

Now comes perhaps the most arduous passage of the entire work: the bugle calls up to Measure 48. These must remain bright and breezy, even when uttered through chords in the left hand (44-45-46). Here is a serious stumbling block to the average student, and sometimes to the concert pianist as well. There is a way to turn the difficulty, however, and to those whose wrist shows sluggishness the following version is recommended for the left hand in measures 44-45.

Ex. 1

For the right hand, in measures 46-47, we advise the use of

Ex. 2

It is better to employ a trick that is successful, because it sounds well, than to stick to the text at all cost, and to distort its musical value. Lechevsky confirms this theory by arranging the bass calls for the left hand, measures 54 to 58, as follows:

Ex. 3

But in my mind his version is defective in that the accent occurs only on the upper note of the octave; and, as this happens in a fortissimo passage, it is thin and lacks power. I much prefer the following version which gives the illusion, well nigh

perfect, of octaves and in fact maintains an octave on the accentuating strong beats:

Ex. 4

A common error at measures 59 to 62 is to pound inconsiderately and as loudly as possible. Heaviness can be avoided, and we can impart to this passage elasticity and swing, by playing it *forte* as a general shading, reserving the *f* for the accented strong beats (here again, beat three to be slightly less marked than beat one). After the *sf* *forzando* at Measure 61, it is wise to decrease suddenly to a *mezzoforte*, in order to be able to make a *crescendo* on Measure 62, whereby we bring us back to *f*.

Measures 63 and 65, in the left hand, are played in the same way as previously. Here also the sharp positions of shadings must be carefully observed, and the mode of attack must change from "loud and hammering" to "light and wings" with lightning speed, one never encroaching upon the other.

From Measure 75 to Measure 78, there is a repetition of the similar passage heard before, with only a few slight differences of shading. *f* is most effective to build up a direct *crescendo* (reaching only in *mezzoforte*, however) on measure 89-90-91, and then to diminish in the same proportion on measures 92 to 96.

The following ascending bugle calls vanish away and arrive at a thoroughly delightful change to the key of E major. One must observe the three steps carefully (measures 97-98-99); and, after a slight *ritardando*, the tempo is picked up to Measure 100 and kept most exactly to the end.

The first two beats of Measure 100 are difficult to play smoothly. The following preparatory exercises, to be practiced very slowly, will help to ease us up:

Ex. 5

The charm of these last ten measures is actually beyond description. Their daintiness is unexcelled anywhere; and, according to preference, one may well think of precious lace on a flower garden, or a will-o'-the-wisp in the moonlight.

Beating Ahead

Lonny: "Is she the leading lady?"
Johnny: "Yeah, she's leading the orchestra by about four measures."—Cincinnati Civic.

THE PIANO ACCORDION

Interpretation of Accordion Music

By
Pietro Deiro
As Told to Elvera Collins

ACCORDIONISTS often make the mistake of concentrating so much upon notes and technical difficulties when learning a new selection. They think that expression and interpretation form a sort of veneer which can be held in reserve and applied only during public performances. At that time, however, there are many things to distract the player, so he naturally reverts to playing the selection just as he practiced it, namely mechanically.

The time to work out musical interpretation of a selection is the very first time it is played. Naturally there may be some fumbling over notes and technical difficulties; but the outline or model should be charted out and all other things brought in line to express the emotional content of the piece. Such interpretation becomes a part of the player and it will be impossible for him to play the selection any other way than musically, whether during practice periods or before the public.

Playing musically gives us a reason for everything we do. If we have a *crescendo* passage, we work to perfect it as it usually leads up to a climax. Our thought is concerned with bringing out an effective climax, rather than merely playing a group of notes rapidly. It is surprising how very interesting all practice can become if it is worked out along these lines.

A selection never should be repeated unless there is a good reason for doing so. Our minds are ready to be given great help to us, if we will only use them; but many students depend upon their fingers only. Listen to your playing and analyze it between each repetition. Decide what points need to be improved upon with the next repetition. The greatest danger of mechanical playing occurs after a selection has been learned, for frequent repetitions may cause the player to forget to interpret the selection musically.

Creating the Mood

There is a definite technique to the art of playing musically. It is divided into two parts. The first part is not difficult for it concerns such techni-

cal points as variety of tone, variety of tempo and observance of all signs. These subjects have been discussed frequently so we shall proceed to the second part of musical interpretation which is more difficult, because it is not tangible but must be created. This is where the personality of the player enters, for it is he who must put the spark of life into his interpretation. Observance of all rules is not enough. Accuracy is not enough, although it is essential. The player must put his very soul into the telling of his musical story. Naturally the selection must mean something to him before he can make it mean anything to those who hear him.

Accordions never should adhere to fixed interpretations nor should they exactly copy the interpretations of other players. Certain liberties may be taken, but they must never distort the meaning as originally intended by the composer.

Idiosyncratic musical effects may be gotten by listening to a singer or speaker. The latter would not think of shouting his entire talk. On the contrary, his tone might vary from a low whisper up to a dramatic climax on some feature he wished to emphasize. He might linger over certain words he wished to impress upon his audience. He probably would pause before bringing out some particularly dramatic high spot of his talk.

Accordionists who always play as loud as possible never can expect to play musically. They cannot bring out an effective climax, because they have never practiced shading of tone. The nature of the accordion is such that it actually breathes; and for this reason it is capable of expressing our every emotion, if we will but direct it. Let us always think of the bellows as breathing like a singer, rather than as merely pumping air.

This excerpt of *Dark Eyes* provides a good example for working out musical climaxes.

Let us examine

(Continued on Page 204)

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Accompanists Are Born, Not Made

(Continued from Page 153)

the effect of doing it by restraining his playing. Later in the song, when the same musical figure is repeated in the upper range, where the singer can easily achieve full power, the accompanist must come out more vigorously in his playing, to diminish the contrast. He must watch the line of the melody. Where it rises, he must increase the color, warmth, and power of his playing; where it descends, he must hold back. A combination of this kind never arises in instrumental accompaning, where an equally powerful tone is possible in all registers.

The singer plans his own phrasing, of course, but the accompanist can make or mar the effect of each phrase by the support he is able to give. I cannot too much emphasize the fact that phrasing depends upon breath. Thus, in calculating a long phrase, the accompanist must skillfully, almost imperceptibly, accelerate his tempo, coming back to normal at the end of the phrase, where the singer can feel sure of finishing in good style. I do not mean that the accompanist must play with noticeable rapidity. Simply he must guard against dragging the start of a phrase which is meant to give an impression of slowness at the end. Take, for example, that phrase in *Münch, "Und die Einsame Traene Rinn"*. The audience must be conscious only of one continuous, easily achieved phrase. At the same time the singer must be conscious of being helped over the first few words. Dragging the beginning of a slow phrase is the worst fault of the inexperienced accompanist.

Accompanist to the Rescue

In cases where a singer tends to flat or sharp, the accompanist can help him find his way back to correct intonation by lightly accenting the melodic line in his playing. The ideal relationship between singer and accompanist is one of ensemble cooperation. It is advisable for a singer to consult with the accompanist who appears publicly with him, so that they may have the benefit of extended cooperative work. The ideal relationship, however, is not always possible. An inexperienced singer may engage the services of a veteran accompanist, and vice versa. Then the two must devote themselves to working out phrases and interpretations together, each adding to the conceptions of the other. If, however, the singer must lead. Even if the accompanist knows a great deal more, he must follow the wishes, and limitations, of the singer. I once played for a singer who had a notably short breath, and who insisted on singing

the *Abendrot*, of Schubert, where the phrase "O sie schenken sich den Welt" requires a long breath, indeed. This singer was unable to manage it, and split the phrase into two breaths. Even though I knew better, I had to adjust my playing accordingly. The singer and accompanist need not be singer himself, but he should certainly acquaint himself with the problems of breathing and breath support, singing each phrase in his mind as he plays it. And no matter what adjustments he makes, his assistance must always be inconspicuous.

Some Needed Qualifications

There is no special training I can recommend for the young accompanist. He must be a thorough musician, knowing the various styles and "schools" of music. He must read fluently. He must be capable of artistic solo playing, even though he does not profess it. Pianistically, he must have fluent and well controlled technique, and I suggest scale work for its development. Then he must be alert for every least detail of exactness. In Schubert's *Wanderer*, for instance, he must not merely play the notes; he must take care that each single tone of that fluid accompaniment sounds forth clearly, crisply, and without accentuation. In music of this type, one should guard against overpedaling. Again, in *Der Schindler*, by Brahms, the accompanist can do a real service to music if he will only play what Brahms has written. The notes are clearly indicated as a sixteenth immediately preceding an eighth; yet nine accompanists out of ten will thumb it out as an eighth note with a grace note before it, thus destroying the effect of a hammer reverberating on the anvil.

The accompanist must keep himself flexible, playing with as many different singers as he can. In that way he forms models of excellence and watches all styles of interpretation come to life. My playing for Frieda Hempel, who was unequalled in airy, dream-quality songs like *Auf dem Wasser zu singen*, was entirely different from my playing for Julia Culp, with her gift for more sustained *Lieder*. (Culp, by the way, had a very short range, but she was intelligent enough never to venture out of it, leaving her public quite unaware of her limitations.) And both these artists required different support from that needed by the spontaneity of Elena Gerhardt, the rich robustness of Schumann-Heink, or the dramatic fervor of Dr. Ludwig Wüllner. The accompanist must be able to furnish whatever style of playing is needed.

The most important thought I should like to leave with you is that the art of accompaning involves infinitely more than correct and rhythmical reading. There are few accompanists the mere notes of which cannot be mastered by the

average advanced piano student; indeed, many of the great *Lieder* have accompaniments as simple as a child's exercise. But the playing of notes alone is not accompaning. Accompanying reaches into the high realms of ensemble performance, where two artists complement each other toward the goal of consummate music making. In this sense, the accompanist has a rich field of his own to work in; and if he is at all qualified for the work, he will realize this.

Developing Musical Pitch

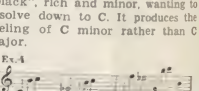
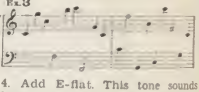
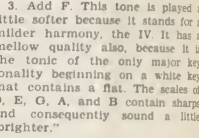
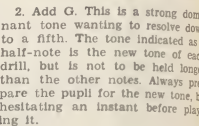
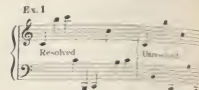
(Continued from Page 163)

single tone, the sound of an interval, the color of a chord or key tonality, and other such musical ingredients. The fortunate individuals, with absolute pitch, have been given a remarkable tone memory to start with, and others have to develop it. Training can and has done this. Absolute pitch can be developed. In fact, any musical child, with an average or developed faculty of memory, has a fair chance to attain it. However, it can be accomplished only by regular and systematic training guided by a musically intelligent teacher. This training, so often neglected by the student's first teacher, is indispensable to any musically development. Lack of attention to ear training means the diminishing of one's original ability to hear. Such a neglect on the part of a teacher is an inexcusable injustice to the student.

Most pianists have the pitch of C memorized. This would mean that they have absolute pitch for C. Most violinists have the pitch of A memorized. This means they have absolute pitch for A. It would be possible to memorize the remaining notes through association and repetition. In this way absolute pitch has been developed. The association that aids the memory is the association that aids each note on the piano in which to resolve if heard in relationship to the key of C major. Gradually the listening for resolution would change into memory.

By listening to this tendency to resolve, the pitch of each single tone is gradually memorized. After being memorized it is not necessary to listen to the resolution tendency, for then G will sound like G, and so with the other notes, while the single tone may be associated. The following exercises have been written to show this procedure. Only five of the twelve tones are given. Each of the remaining tones has a definite resolution tendency as the five printed below. Name the tone after it is played on the piano, sounds like C or B in any octave. C pose; B, like a leading tone demanding upward resolution. In the follow-

ing drills at first resolve each tone. Later this is not necessary. The dotted bar indicates this division.



No one can "give himself" these drills at the piano. It is necessary to have another person play the exercises. Ten or fifteen minutes daily practice is much better than an hour of drill once or twice a week. Each key tonality has a definite characteristic color and can be memorized in a similar procedure.

In reading much modern musical literature of serious intention, one cannot help but be struck with the intangible ambiguity of it all. Nobody seems to smile or want to smile. There is an air of hunched shoulders, about the whole thing that suggests that suggests the weary. "Oh, for a draught of Bortolozzi's to make it all of us that thought the music is a goddamn thing, a sound, and that the Temple of Music is not a thing and that Music, more human than many of her worshippers, is certainly blessed with the very human gift of laughter!"—Felix Gooswin in the Sackbut.

The Cultural Olympics

(Continued from Page 148)

included are small vocal and instrumental groups of not more than twelve performers.

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Just how enthusiastically people respond to this "free" program (and people are not supposed to appreciate anything that is free!), which offers no palm of victory or even a silver cup, may be ascertained by a glance at some figures. In the first season there were in round numbers 6,000 participants and an audience of 45,000, figures that rose in the second year to 8,000 and 80,000 respectively. Last season 10,000 participated and 100,000 listened. Even these percentages of increase give only partial indication of the enthusiasm, and fun, and excitement, and incentive, that the Cultural Olympics program brings.

A Mustard Seed Multiplies

Naturally the project has attracted the attention of other localities, and questions as to "how it started" and "how it is carried on" are numerous. The answer to the first question is this: a man, who loves youth and knows the value of cultural activity in any life, conceived the idea of such a program. To the second question or rather to "how it is possible to carry it out" the answer is: a public spirited business man liked the idea so much that he decided to furnish a yearly grant for it. If the University of Pennsylvania would sponsor the project. And the University not only adopted the plan and made it a division of the School of Education, but took the whole matter to its heart as well. As to "how it is carried on" Dr. Frederick C. Gruening, Cultural Olympics director, and his staff will be only too glad to tell anyone who asks just the way in which the whole scheme operates

and how each segment is handled. In fact their personal interests can be brushed aside at any time that there is an inquiry with regard to Cultural Olympics; for this is a subject that they consider of paramount importance. For they know that they are directing something that is really significant in the lives of young people, and they are eager to pass along the work and spirit which has shown such beneficial results and will continue to show them in lives made richer by cultural activity. It is their hope that this fine idea may spread and that a number of these units at various parts of the country may eventually be combined into a confederation of Cultural Olympics units with yearly or biennial conventions.

Cultural Olympics came into being in 1936, and it was in the winter of that year that announcement of the plan was given out. One zealous newspaper man, in attempting to turn in a "color" story in place of plain facts drew upon his imagination and stated that Thomas S. Gates, president of the University, would head the assembled participants riding a white horse! A tiny ivory horse, therefore, has become the mascot of the Cultural Olympics staff. Standing on the director's desk it represents a humorous slip of the pen or rather to "how it is possible besides. To see thousands of eager and enthusiastic young people laying the foundation for cultural growth certainly does give one witnessing these gala affairs as definite feelings of elevation as could be experienced astride a horse's back. The reporter was right, paradoxically enough, even though he conveyed to his readers something quite apart from the truth: figuratively and spiritually the participants and all concerned with this project do proudly ride white horses as they watch these worth while festivals assemble.

The Heart of the Blues

(Continued from Page 193)

will be evicted in the morning, because half the amount is not good enough; so he takes what he has and buys a good dinner and a good sleep, half hoping that something may turn up overnight to save him, yet half fearing the worst, all the while. And he sings of what he does to give himself courage. That is the heart of the blues—a joyousness calculated to draw out of a crushing apprehension. The formula for the blues is easy enough to state. Blues

psychology, blues notes, repetitive lines, syncopated rhythms, filled in breaks; but I shall always believe that the real blues must come from the heart and the pen of the Negro race itself. Blues belong to the Negro, as the mazurka belongs to the Poles. Whatever the future of the blues is to be, I am proud of being the first to collect their elements in literary documentation and to give this form of the music of my race a typical expression.

"Music is fundamental—one of the great sources of life, health, strength and happiness."—Luther Burbank.

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letter on this topic, will be brought to New York by the National Broadcasting Company and will be given of honor of NBC and the Metropolitan Opera Association at the opening performance of the 1940-41 opera season. The contest will close on Saturday, March 23.



Beth Learns to Like Bach

By Rowena Galley

"Mary," said Beth with a sigh, "I love that piece you were playing just now. What is it?"

Mary turned from the piano and looked affectionately at her friend. Amusement was written on her features. "Well," said Beth, "what's funny about it? It had taste to like it, or something?" "No, silly, it is very good taste to like that piece. It is a Bach fugue. The reason I was smiling is that a year ago when I was first playing that number I remember distinctly how very much you disliked it. I remember your saying it was nothing but a jumble of sound and anyone who could see music in it was crazy."

"Did I say that?" "Yes, you did, and it was a perfectly normal reaction, Beth, for you see it was entirely new to you, and it is natural, to like the music we are familiar with. You have now heard me practice this fugue so long you probably feel familiar with every note of it. I have just been reading what Paderewski has to say on that subject. Let me read it to you."

"He reached for a book which was lying on top of the piano. She turned the pages. "Here it is," Mary read: "Those who have suddenly found themselves in a strange country whose language they cannot speak have confessed that at first the foreign tongue spoken seemed like one single, long, unintelligible word; by degrees sentences

as a whole became distinguishable; and finally the individual words grew to have from that point real comprehension begins. Just as surely as every new language mastered opens up a new world, so knowledge of a Beethoven, a Chopin, or a Schumann opens up a new world in spiritual beauty and thought."

"And that's the way it happens that I'm learning to like the best music?" "Yes, just from hearing it."

"Well, I'm certainly going to keep my ears open after this, for I never get tired of really good music, do you?" "Never," said Mary as she turned to the piano.

from out a general chaos; presently the individual phrase begins to reveal itself, and from that point real comprehension begins. Just as surely as every new language mastered opens up a new world, so knowledge of a Beethoven, a Chopin, or a Schumann opens up a new world in spiritual beauty and thought."

"The boy reached for a book which was lying on top of the piano. She turned the pages. "Here it is," Mary read: "Those who have suddenly found themselves in a strange country whose language they cannot speak have confessed that at first the foreign tongue spoken seemed like one single, long, unintelligible word; by degrees sentences

The Viola

By Claire McLain

The baton points straight To Viola, so sad, To tune up her strings And try to be glad.

She's Violin's sister, But larger than she; Her strings start with A Instead of with E.

First A and then D Then G, and D and round; Just like the violin The very same sound.

Viola goes down To a fifth below G And that's how she plays Such sad tunes, you see.

Choir Boy

By Nellie G. Alford

It was in the year 1664, two hundred and seventy-six years ago. The boy stood in the hall of the great building and looked about him. He was bewildered by the beauty of the place. To think that he was to spend the next few years of his life in such magnificent surroundings! And the music! The music was what the boy wanted most of all.

"Henry Purcell, Sir," he answered, when the master asked his name. "Age?" "Twelve years, sir." At last his dream had come true. He was one of the choir boys at the Chapel Royal of England. There were twelve boys in the chapel choir—boys chosen from all over the country for their ability to sing. Their expenses were paid by the government, and they were under the direction of a strict master who taught them to sing, saw to it that they were properly clothed and fed, and that they received a good general education besides.

As they were the servants of His Majesty the King, they wore official uniforms. Each boy's uniform consisted of a cloak of scarlet lined with velvet; a suit and coat of the same cloth trimmed with silver and silk lace like a footman's uniform; three shirts; three pairs of shoes; three pairs of stockings (one silk and two worsted); two hats with bands; six bands and six pairs of cuffs (two laced and four plain); three handkerchiefs; three pairs of gloves; and two and one-half pieces of ribbon for trimming garters and shoestrings.

Little Henry must have felt very elegant and important when, dressed in his scarlet suit and his white stockings, he stood in the choir with his eleven comrades and sang in the King's service. But he had plenty of hard work to do. Besides learning to sing, he studied writing and Latin, and had lessons on the violin, lute and organ. What boy of today could manage so many lessons every week?

The choir school was like a modern preparatory boarding school. The boys were carefully looked after, and well trained. Most of them, after their voices broke, and they left the school, went into the court as the king's musicians.

If the boys did not find work as soon as their voices broke, they were granted a certain amount of money every year to support themselves, and were given some when in musical history as the reward—England's greatest composer.

allowance, and the necessary articles of clothing. Also, he was appointed assistant to John Hingston, mender and tuner of the organs, violins, and other instruments of the king. The boy, however, received no pay for his service. But it was a great honor to have received such an appointment, and Purcell must have felt very proud and tried in every way to do his work well.

Soon he became composer for the King's band of twenty-four violins, and this was just the position he had been hoping for. While a choir boy he had written many musical compositions, and now his new job of composing for the King's violins would give him plenty of opportunity and practice in writing music. And had he not always wanted to become a composer and organist?

Each year his fame increased and brought him nearer and nearer to his goal. Why not be the finest organist in England? Why not be the best composer in England? It would be possible; it meant lots of hard work, but that kind of hard work was a joy. Then one day he was appointed organist in the great Westminster Abbey.



So great did his fame become that John Blow, one of his masters in the Chapel Royal, requested to have put upon his own tomb, "John Blow, master to the famous Mr. Henry Purcell." That was all the fame the modest John Blow desired.

Purcell died in 1695 and his name has come down to us in musical history as the reward—England's greatest composer.

Dorothy Learns to Control Her Tones

By Albertha Sloyer

"Was't you please tell me what's the matter with my playing?" Dorothy asked as she finished her new piece. "Mother says that it sounds so dull and lifeless."

"There's nothing the matter with it," replied Miss Lincoln, her piano teacher, "except that it lacks total variety. Every note sounds exactly like the others."

"I'd like to put some variety into it," sighed Dorothy. "But I don't seem to be able to control my tones."

"Well, I know a simple way to overcome that difficulty," declared the teacher, "as if you really want to control your tones, you will learn to control your breath."

"I'll try my best," promised Dorothy, "if you will only show me how."

"When you practice your scales," explained Miss Lincoln, "begin by playing the first octave softly (*p*), the second octave slightly louder (*mp*), the third octave medium loud (*mf*), and the fourth octave loudly (*f*). Then as you descend just reverse the pattern; starting loudly and ending softly."

"Oh, that sounds interesting!" exclaimed Dorothy. "And couldn't I begin a scale loudly, and play it more and more softly as I learned the top octave?"

"Yes, you may vary the shadings in any way you wish," answered the teacher. "And if you will practice these shaded scales faithfully," she concluded, "I'm sure your playing will improve so much that your mother will never at all complain about it."

Travel Game

By Gertrude Greenhalgh Walker

This game is intended to correlate the composer's name with his birthplace and to implant it firmly in the student's mind. Players sit in a circle and the game is played by some one saying, "I am going to Bonn, Germany, to visit."

The person sitting next must answer correctly, "Beethoven's birthplace."

The next person in the circle gives a birthplace and says, "I am going to visit."

If the next person cannot answer correctly or if it is his turn to give a birthplace and he cannot think of one, he must leave the circle. The last player remaining is declared the winner.

"Composer's Birthday Cards," as furnished by the publishers of THE ETUDE, make excellent prizes.

Club Corner

THE JUNIOR ETUDE: Our Junior Etude Club has become a prominent factor in the social life of the young people of our city. Our members are usually recommended by their teachers and join voluntarily. Our age limits are from sixteen to twenty-one and we have about thirty members.

On the first Saturday of each month a meeting is held at the home of one of the members. Following a short business meeting, a program is presented. Each member has an opportunity to appear on the program at least twice a year. We also present two large concerts each season, for the public; the Christmas concert, which is given by alumni returning home from various schools and colleges; and the June concert, given by the best of our active members. All the committee work is done by the members, who enjoy it greatly, and we are sponsored by the senior organization known as The Etude Club.

Our club photograph is enclosed and we hope to see it in the Junior Etude Edition.

From your friend,
MART HAIN'S PRIZE (Age 17), President
New York

DEAR ETUDE EDITOR: I decided I would send in a story to you, and that led to the writing, so here I am. I have been trying to write for several years and every time I lose my train of thought before I get going. I have been told by my friends that I am a good writer, but I don't know what to do. I have a lot of ideas, but I don't know how to write them down. I have a lot of friends who are good writers, but I don't know how to write like them. I have a lot of friends who are good writers, but I don't know how to write like them. I have a lot of friends who are good writers, but I don't know how to write like them.

From your friend,
GERALDINE WHITMAN (Age 11),
Rutland.

Seven Composers Puzzle

By Harvey Peake

On the scroll around this circle are the names of six well known composers, but a seventh is wanted. Arrange the initials of these six in



a certain order and you will find the seventh. Who is it?

Practice Time

By Carmen Malone

MARIE was cutting paper clothes for her new paper doll, but reaching down to change she got to her shaggy *collie*. Then suddenly there came a crash—a noise both loud and queer; she sprang up to see what had happened, it seemed so very near. The collie pricked his ears a bit, but went to sleep as soon as through the house he heard a tinkling little tune. Marie could tell he thought 'twas she who practiced merrily, but she did not know what to think, so she ran in to see. Her cat was walking back and forth across the ivory keys, as if to say "it's practice time. If you won't, may I please?"



THE JUNIOR ETUDE will award three pretty prizes each month, for the best and nearest original stories or essays, and for answers to puzzles.

Any boy or girl under sixteen years of age may compete, whether belonging to a Junior Club or not. Class A, fourteen to sixteen years of age; Class B, eleven to under fourteen; Class C, under eleven years.

Put your name, age and class in which you enter, on upper left corner of your paper, and put your address on upper right corner. If your contribution takes more than one sheet of paper, do this on each sheet. Write on one side of paper only. Do not use typewriter and do not

have anyone copy your work for you. When clubs or schools compete, please have a preliminary contest first and submit no more than six contributions (two for each class).

Competitors who do not comply with all of the above rules will not be considered.

Write on one side of paper only. Do not use typewriter and do not

ROSEMARIE VOROS (Age 13), Wisconsin.

LAURA NEWTON (Age 14), Ontario.

Answer to December Hidden Terms Puzzle

1. Piano; 2. forte; 3. tempo; 4. alto; 5. coda; 6. opera; 7. cello; 8. staff; 9. andante.

Prize Winners for December Hidden Terms Puzzle

Class A, Ruth Schneider (Age 14), New Jersey.

Class B, Dorothy Ruth Terrace (Age 13), New York.

Class C, Peggy Ann Bettles (Age 10), District of Columbia.

Honorable Mention for December Essays:

Janette Sigman; Charlotte Goodman; Dorothy Dunlavy; Kathleen Connell; Jim Leeman; Patricia Murdoch; Jeanne Bray; Frances Cunningham; Leroy Peterson; Evelyn Dickson; Laverne Perry; Audrey Whitteide; Esther Cunningham; Emma Hovick; Doris Esslinger; Margaret O'Malley; Bess Goldman; Shirley Andrews; Sydney Whitlank; Oley Freeman; Hilda Gunther; Connie Sherman; Kathryn McVitt; Edna Jergenson.

My Favorite Piece

(Prize winner in Class C)

My favorite piece is *Melody in F*, composed by Schubert. I like it because of its pretty melody, and I like to practice it. I used to make lots of mistakes in it, but now I have overcome them. When we were talking about our favorite pieces, my sister and I found we both had the same favorite piece. When my sister came to our house the *Melody in F* is the piece they want to hear.

RUTH MARIE STOCKTON (Age 9), California.

Honorable Mention for December Puzzles:

Marie Agard; Jeanette Sigman; C. Eugene Edwards; Dorothy Edwards; Doris Stockton; Mary Rose; Charlotte Goodman; Marguerite Delcourt; Elizabeth Elder; Joan B. Ford; Jim Leeman; Patricia Murdoch; Jeanne Bray; Frances Cunningham; Leroy Peterson; Evelyn Dickson; Laverne Perry; Audrey Whitteide; Esther Cunningham; Emma Hovick; Doris Esslinger; Margaret O'Malley; Bess Goldman; Shirley Andrews; Sydney Whitlank; Oley Freeman; Hilda Gunther; Connie Sherman; Kathryn McVitt; Edna Jergenson.

Subject for story or essay this month, "My First Recital." Must contain not over one hundred and fifty words, and must be received at the Junior Etude Office, 1717 Chestnut Street, Philadelphia, Pennsylvania, by March 15th. Names of prize winners and their contributions will appear in the June issue. The thirty next best contributors will receive honorable mention.

Competitors who do not comply with all of the above rules will not be considered.

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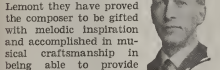
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Symphonic Skeleton Scores (Cont.)
understanding of the symphony's composer, its origin, its objective, and its construction.

The four symphonies mentioned soon will be obtainable in separate skeleton scores, but while the notes are in preparation orders for single copies may be placed at the special pre-publication cash price, 25 cents, postpaid; 90 cents for the set of four.

EIGHTEEN SHORT STUDIES IN TECHNIC AND STYLE. For the Piano by Cécile W. Lemont—Various American publishers have in their catalogs compositions by this composer. Whether they have been listed as by C. W. Lemont, Cécile W. Lemont, or Wilmont Lemont they have proved the composer to be gifted with melodic inspiration and accomplished in musical craftsmanship in being able to provide helpful educational pieces for piano students. It is therefore interesting to piano teachers that this new set of studies, soon to be forthcoming, will be useful along in the third and fourth grades, when such things as legato and staccato playing, octaves, chords, arpeggios, running passages, phrasing, pedaling, left hand melody, finger control, double thirds, double sixths, and equal development of the right and left hands ought to be given some special attention in the efforts to bring the pupil's piano playing ability to higher levels. These study pieces do this in covering these things in such an attractive style.



This piano educational work will be issued in the **Music Mastery Series**, which has many successful modern piano study works covering all degrees of pianistic inexperience and proficiency, uniformly priced at 60 cents each. However, during the period in which these **Eighteen Short Studies in Technic and Style** are in publication preparation, any teacher may order a single copy, for delivery when published, at the low advance of publication cash price of 20 cents, postpaid.

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WARNING: BEWARE OF FRAUD MAGAZINE AGENTS—We have repeatedly received music lovers to exercise every possible care in paying money to strangers for magazine subscriptions. The crop of fraud agents during the current season has been exceptionally large, canvassers offering bargains, which on the face of the offer, should put subscribers on guard. Pay no money until you assure yourself of the responsibility of the canvasser and have read the contract or receipt. Permit no changes to be made in the contract. Do not pay in full where a first payment only is called for. Authorized representatives of *The Etude* carry the official receipt of the Theodore Presser Co. publishers. We cannot assume the responsibility for the work of swindlers. Help us to protect you against loss.

FINE MERCHANDISE GIVEN IN EXCHANGE FOR ETUDE SUBSCRIPTIONS—Hundreds of music teachers, music lovers and students regularly secure fine merchandise for obtaining *Etude* subscriptions. Each subscription secured counts as one point credit toward the merchandise selected. Your circle of musical friends and acquaintances will enable you easily to earn one or more of these rewards with very little effort on your part. The merchandise is high class, guaranteed by the manufacturer, and you will be pleased with any article selected.

Brother Rector, This Electric Brother has 9 1/2" diameter broiling surface, is 7 1/2" high, has black enameled handles and feet, and comes with a special inner grill rack and cord set. Awarded for securing six subscriptions.

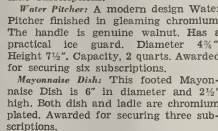
Water Pitchers A modern design Water Pitcher in gleaming chrome. The handle is genuine walnut. Has a practical ice guard. Diameter 4 1/2". Height 11 1/2". Capacity 2 quarts. Awarded for securing six subscriptions.

Mayonaise Dish This footed Mayonaise Dish is 6" in diameter and 2 1/2" high. Both dish and ladle are chromium plated. Awarded for securing three subscriptions.

Cake or Sandwich Server Made of hand-troweled aluminum, this attractive design Tray is another splendid prize or gift. Diameter (including handles) 13 1/2". Awarded for securing four subscriptions.

Cup Openers A new can opening machine which quickly and easily opens square, round or oval cans with standard rims. Fastens on wall. Eliminates danger of cuts. Awarded for securing one subscription (not your own).

Wrought Aluminum Bowl An individual and exceptionally smart finish and attractive design. (Size 8 1/2" x 2 1/2") Two subscriptions.



JARMILA NOVOTNA

DO NOT FEAR YOUR LIMITATIONS
The beautiful Jarmila Novotna, prima donna soprano in the list of new stars at the Metropolitan, gives fresh courage to music students, in an article built upon her experience in fighting her way through discouraging obstacles.

Send post card for complete Premium Catalog.

How Much Musical Talent

(Continued from Page 206)

child should be denied musical instruction just because he gets a low score on a musical talent test. If he shows any interest in music and makes any progress with his studies, he is getting enough musical education to merit encouragement. Music study is not wasted, even though the child never learns to play very proficiently, because he will learn to appreciate music better as a result of his first hand experience with it. Only by elevating the taste of all can we make musical progress. The safest policy is to give the child all the music instruction he will take, regardless of his talent. The test simply gives some indication of about how much to expect from the child, even before he has had a chance, empirically, to demonstrate his ability, or the lack of it, as a result of practice and instruction. Parents are thus given some foresight of the probable accomplishment, allowing them to exercise more understanding in dealing with the amount of time and money they wish to invest in a musical education for the child.

ADVERTISEMENT

Next Month

APRIL AND THE REDOBN ETUDE
"Every issue better than the last," say scores of readers of the Etude. Now a few of the leading critics for April.



JARMILA NOVOTNA

DO NOT FEAR YOUR LIMITATIONS
The beautiful Jarmila Novotna, prima donna soprano in the list of new stars at the Metropolitan, gives fresh courage to music students, in an article built upon her experience in fighting her way through discouraging obstacles.

BY THE BEAUTIFUL BLUE DANUBE
The story of the most popular waltz ever written, told in fascinating fashion by H. B. Jacob. From a recent work about the noted Strauss family of Vienna.

HOW TO CAPITALIZE MUSIC MEMORY
Dr. Thomas Tapper, whose gift at "elucidation" has made him a wide reputation, tells some very helpful and practical things designed to aid you in memorizing music without waste of time.

THE RENAISSANCE OF A CAPELLA SINGING
The Baronesse George von Trapp, whose recent book musical family has made her name, tells some very helpful and practical things designed to aid you in memorizing music without waste of time.

W. S. B. MATTHEWS' "MUSICAL TREASURE BOX"
One of the greatest of our pioneer musical educators was W. S. B. Matthews. Leopold the most helpful of all critics of his playing, and Theodore Presser remarked, "He ever known." "Matthews' Musical Treasure Box" is a collection of upwards of 10,000 musical studies. One of the things that Roland Stevenson was his "Musical Treasure Box," which is delightful for April.

plus...

The usual delightful music selection with a variety of new and standard selections for all music lovers.

What Makes Church Music Worth While

(Continued from Page 196)

and this is generally true. Remember, too, that a child will go after any standard, low or high, that is set for him. The choirmaster generally finds that, about the time he has his boys trained to the point where he wants them, their voices begin to go. Then he must find joy in setting to work all over again, training the new recruits.

The choirmaster must set the example for punctuality and concentration of effort at rehearsals. He must always begin work exactly on the dot of the time assigned. If he waits ten minutes for straggling choristers this week, he will have to wait fifteen minutes next week.

If the master carries within him the deep conviction that the service to be prepared is a valuable and important thing, this feeling will soon spread to the members of the choir. In his executive capacity, the master is responsible for discipline, and he will do well to remember that he can exact it through fervor and enthusiasm better than by scolding.

This, then, is the preparation which the candidate for church music honors may expect to fulfill. And once he has it, what next? Let him begin in a small way, for all his knowledge and ability, trying a small community first, and the churches of his own creed anywhere. When he has found such a small post, let him stay there a while, without restlessness, without drifting around in the desire to find "something better." Let him do his best, in the service of the church, wherever he is. In such a way, he will build his own career.

A Guitar Concerto

Of greatest interest to guitarists is the report that the well known Italian composer, Mario Castelnuovo-Tedesco, has completed a concerto for guitar and orchestra, dedicated to Andres Segovia.

Julio Martinez Oyanguren, guitar virtuoso, whose fifteen minute broadcasts on Sunday mornings have been featured on the NBC Red network, is now preparing to present the "Concerto for Guitar and Orchestra, Op. 36," by Mauro Giuliani in one of his New York concerts during this season. He will have the cooperation of the *Orchestra Colquhoun*, directed by Frederique Petrides.

IMPORTANT NOTICE TO ETUDE SUBSCRIBERS—Owing to the increased costs of everything entering into the printing and publishing of *THE ETUDE*, there will be no special anniversary offer on *THE ETUDE* this season. The price of *THE ETUDE* is only \$2.00 a year and well worth the small sum asked for it.

THE ETUDE

Recently Issued PART SONGS and ANTHEMS in the JOHN CHURCH Co. Catalog

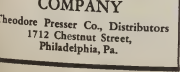
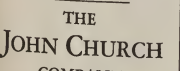
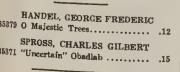
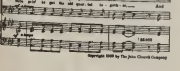
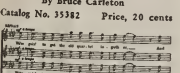
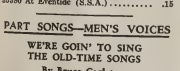
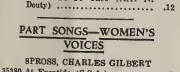
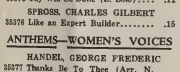
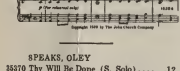
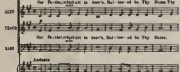
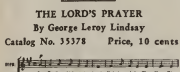
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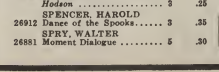
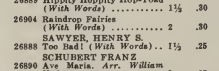
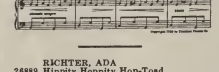
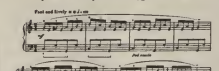
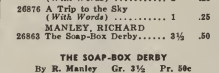
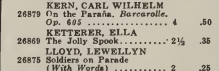
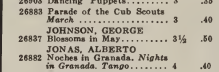
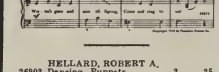
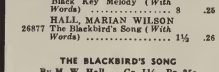
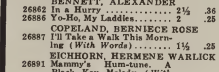
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PIANO SOLOS

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53586 New New (With Words) 2 \$0.30
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26862 In A Hurry..... 2 25
26866 Yo-Ho, My Laddie..... 2 25
COPELAND, BERNICE ROSE
26867 I'll Take a Walk This Morning (With Words)..... 1 1/2 25
WICHORN, HERMAN WARLICK
26891 Mamma's Hum-De-Black (With Words)..... 8 25
HALL, MARIAN WILSON
26877 The Blackbird's Song (With Words)..... 1 1/2 25

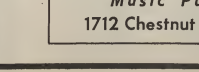
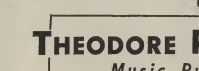
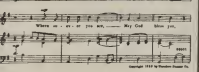
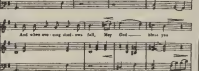
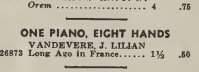
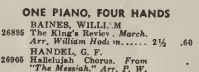
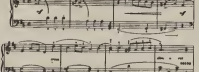
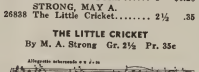


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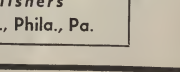
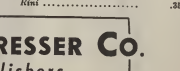
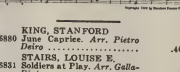
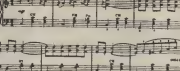
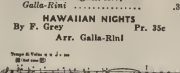
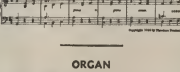
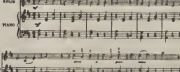
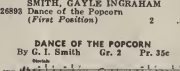
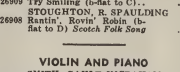
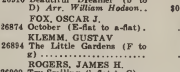
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26878 Song of the Old Mill..... 3 \$0.26
STRONG, MAY A.
26888 The Little Cricket..... 2 1/2 35



VOCAL SOLOS—Cont.

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26874 October (E-flat to a-flat)..... \$0
KLOM, GUSTAV
26884 The Little Garden (F to G)..... \$0
ROGERS, JAMES H.
26909 Try Smiling (b-flat to C)..... \$0
STOUGHTON, R. SPAULDING
26908 Rantin', Robin! Robin! (b-flat to D) Scotts Folk Song..... \$0



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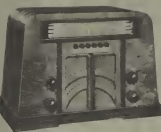
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